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ABSTRACT

This report provides the proceedings of the twenty-second Lake Okoboji Educational Media Leadership Conference which dealt with various aspects of visual literacy in education. The general sessions are briefly described. A major portion of the report pertains to nine subtopics: (1) visual literacy in teacher education; (2) implications for the media profession; (3) current visual literacy programs; (4) visual learning; (5) visual literacy and society, especially, the impact of television commercials; (6) visual literacy concerns in a curriculum design process; (7) the design and integration of visual instruction; (8) research and theory in visual literacy; and (9) underlying assumptions of the concept. An appendix lists delegates' definitions of visual literacy, and their concerns about the theme. (SC)

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SUMMARY REPORT
# of the
TWENTY-SECOND LAKE OKOBOJI
EDUCATIONAL MEDIA LEADERSHIP CONFERENCE

Iowa Lakeside Laboratory
Lake Okoboji, Milford, Iowa
August 16-21, 1976

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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Association for Educational Communications and Technology
Washington, D. C.

1976 THEME: VISUAL LITERACY--THE LAST WORD

Editors: Jan W. Cureton and Lee W. Cochran
Copy Layout: Ann Clark
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FOREWORD

1976 will not soon be forgotten in the minds of most Americans. Our bicentennial year has brought to us, among other things, a clearer awareness and deeper appreciation of our heritage.

Nor will the 1976 Okoboji Conference soon be forgotten in the minds of this year's delegates. This 22nd meeting, while drawing on the traditions of former conferences, stands apart in the memories of its participants. That is as it should be, for therein lies the beauty of the Okoboji experience. Each conference creates its own particular blend of environment, personalities, and issues, providing its partakers a truly unique experience.

"Visual Literacy--The Last Word," was the theme for the 22nd Lake Okoboji Educational Media Leadership Conference. It provided the setting for discussion around nine sub-topics:

1. Our View: Implications for the Media Profession
2. Research and Theory in Visual Literacy
3. Sourcebook for Implementing Visual Literacy K-12
4. Visual Literacy and Society
5. The Identification and Analysis of Selection Assumptions Underlying the Concept of Visual Literacy
6. A Visual Primer: The Design and Integration of Visualized Instruction
7. Visual Literacy Concerns in a Curriculum Design Process
8. Visual Literacy in Teacher Education
9. Visual Learning

The happenings of the general sessions and small group discussions are the substance of this report. Only by reading between the lines and studying the photos can the reader catch a glimmer of the interpersonal episodes which have affected the personal and professional lives of Okobojians. But that is all to the good...for perhaps you, the reader, someday will be attending your first or another Okoboji Conference, and for you that experience should be very special, very unique, and very serendipitous.

Special bouquets should go to Andd Ward, the 1976 Planning Committee Chairperson, and her hard-working committee. Another dozen roses should go to the well-balanced crew of resource persons, who set the stage for our theme and provided invaluable input throughout the week.

To Jan Cureton and Lee Cochran for editing the copy and the pictures and to Ann Clark for preparing this visual-verbal-pictorial report, go our unremitting thanks and gratitude.

Please keep in mind that what you are about to read are proceedings of a conference--thoughts, ideas, brainstorms, reflections, and other assorted revelations. View them as catalysts rather than as conclusions, as probings rather than as findings, as possibilities rather than as policies.

Happy reading!

Bill Oglesby
Chairman, Iowa Committee
University of Iowa

PERSONS ATTENDING THE 22ND LAKE OKOBOJI EDUCATIONAL MEDIA LEADERSHIP CONFERENCE

August 16-21, 1976

Iowa Lakeside Laboratory, Lake Okoboji, Milford, Iowa

		REPRESENTING	YEAR(S) ATTENDED
1.	ARABIA, Anthony J. Director, Learning Resources, School of Nursing, University of Pittsburgh, 407-A Scaife Hall, Pittsburgh, PA 15261	Pennsylvania	76
2.	BACK, Kathryn T. 1627 Caddell Lane, Norman, OK 73069	Graduate student	76
3.	BARDILL, Edward University of Wisconsin-La Crosse La Crosse, WI 54601	Wisconsin	76
4.	BAYLOR, John G. Associate Professor, College of Education, University of South Alabama, Mobile, AL 36688	Alabama	76
5.	BEAN, Marian Professor and Coordinator, Instructional Media, Barrington College, Barrington, RI 02806	Rhode Island	76
6.	BEDIENT, Douglas IAVA Leadership Chairman, Learning Resources Service, Southern Illinois University, Carbondale, IL 62901	Illinois	76
7.	BISHOP, Etta CEMA Board Secretary 399 Dowd Avenue, Canton, CT 06019	Connecticut	76
8.	BLUNDELL, Mary Instructional Media Specialist, Education Service Center, Region VIII, 6504 Tracor Lane, Austin, TX 78745	AECT	76
9.	BOSWORTH, Grace Roanoke City Public Schools 3612 Bohon St., N. E., Roanoke, VA 24012	Resource person	76
10.	BRATTON, Barry Assistant Professor, Division of Instructional Design & Technology, The University of Iowa, Iowa City, IA 52242	Planning Committee	71,74-76
11.	BURNS, William J. Media Consultant, Grant Wood Area Education Agency, 4401 Sixth Street Road, S. W., Cedar Rapids, IA 50265	Voted back	75-76
12.	CHISZAR, Don Administrative Assistant, School City of Mishawaka, 222 Miami Terrace, Mishawaka, IN 46544	Indiana	76
13.	COCHRAN, Lee W. Chairman Emeritus, Okoboji Conference, 35 Olive Court, Iowa City, IA 52242	Planning Committee	55-76
14.	COCHRAN, Lida M. Assistant Professor, Instructional Design & Technology, The University of Iowa, Iowa City, IA 52242	U of Iowa	60-76
15.	COLTON, Frank V. Associate Director, Center for Professional Development, University of Kentucky, Lexington, KY 40506	Kentucky	74, 76
16.	CORWINE, Dick Coordinator, Media Services, Millard Public Schools, 5106 So. 129th Street, Omaha, NB 68137	Nebraska	76
17.	CURRAN, Francis J. 288 Forest St., Pembroke, MA 02359	Massachusetts	76
18.	CURTIS, Alan Educational Media Center, University of Colorado, 363 Stadium, Boulder, CO 80302	Graduate student	76
19.	DEBES, John Coordinator of Visual Literacy, Government & Education Markets Services, Eastman Kodak Company, Rochester, NY 14650	Resource person	75-76
20.	DEUFEL, Robert E. 51 Odd Road, Poquoson, VA 23662	Virginia	76

		REPRESENTING	YEAR(S) ATTENDED
21.	DUNN, Susannah ESEA IV B Branch, West Virginia Dept. of Education, 1900 Washington Street, Charleston, WV 25305	Voted back	75-76
22.	EHLINGER, Clifford Director, Division of Media Services, Grant Wood Area Education Agency, 4401 Sixth Street Road S. W., Cedar Rapids, IA 50265	Iowa	76
23.	EMENECKER, Brother Richard, F. S. C. Assistant to the Director, Office for Communications, Diocese of Pittsburgh. 4720 Fifth Ave., Pittsburgh, PA 15213	AECT	76
24.	ERICKSON, Don Lebanon Union High School, 485 So. 5th Street, Lebanon, OR 97355	Oregon	76
25.	FAWSON, E. Curtis Chairman, Division of Instructional Services, Brigham Young University, Hawaii Campus, Laie, HA 96762	Hawaii	76
26.	FLECKENSTEIN, Randall C. Instructional Design & Technology, The University of Iowa, Iowa City, IA 52242	Graduate student	76
27.	FROSETH, Carol Librarian, Sisseton Senior High School, Sisseton, SD 57262	South Dakota	76
28.	GALEY, Minaruth 5 Riverview Place, Willingboro, NJ 08046	International Division	76
29.	GEERY, Phil 2000 N. 23rd Street, McAllen, TX 78501	Texas	76
30.	GILKEY, Richard Director, Educational Media Department, Portland Public Schools, 631 NE Clackamas Street, Portland, OR 97208	Planning Committee	64, 75-76
31.	GRADY, William F. Educational Media Division of Curriculum and Instruction, Temple University, Philadelphia, PA 19122	AECT	76
32.	HART, Thomas L. 2610 Mayfair Road, Tallahassee, FL 32303	Florida	76
33.	HILL, Harold Professor, Department of Communication, University of Colorado, 1165 Broadway, Boulder, CO 80302	Leadership Development	63-72 74-76
34.	HITCHENS, Howard Executive Director, AECT, 1126 Sixteenth Street, N. W., Washington, DC 20036	AECT	66-69 72, 74, 76
35.	HUNTER, Patricia Ann Route 5, Box 24A, Abingdon, VA 24210	Graduate student	76
36.	INGALLS, R. E. Instructional Media Coordinator, Grossmont College, 8800 Grossmont College Drive, El Cajon, CA 92020	California	76
37.	JANUARY, Michael O. Chief, Distribution Branch, National Audiovisual Center, Washington, DC 20409	Graduate	76
38.	KENNEDY, Roger Technological Media Center, University of Toledo, Toledo, OH 43606	U of Iowa	76
39.	KINSINGER, Addie 4432 Greenwood Drive, Okemos, MI 48864	Michigan	76
40.	KIRBY, A. G. University of Arkansas, North Cedar Street, Pine Bluff, AR 71601	Arkansas	76
41.	LAMBERSKI, Richard 119 Mitchell Instructional Services Building, The Pennsylvania State University, University Park, PA 16802	Voted back	74-76
42.	LAMBRIGHT, Maxie J. Anthony Wayne Library, The Defiance College, Defiance, OH 43512	Ohio	76
43.	LATZ, Clement 1642 Oakdale West Drive, Bloomington, IN 47401	Australia	76
44.	LUDRICK, John A. 705 E. Davis Road, Weatherford, OK 73096	Oklahoma	76
45.	McGRADY, Donna Box 386, Hillsboro, IN 47949	Planning Committee	75-76

		Representing	YEAR(S) ATTENDED
46.	McLAURIN, Porter Professor, University of South Carolina, 254 Rushing Wind Road, Irmo, SC 29063	South Carolina	76
47.	McJULIEN, Wesley J. Route 7, Box 209B, Baton Rouge, LA 70807	AECT	72-74, 76
48.	MANCHAK, Betty J. 9212 St. Andrews Place, College Park, MD 20740	Graduate student	76
49.	MASSIE, Paul S. Media Director, University of Vermont, Burlington, VT 05401	Vermont	76
50.	MILLER, James J. 25 First Street, Rumson, NJ 07760	New Jersey	76
51.	MYERS, Dennis C. Assistant Professor & Director of the Teacher Center, University of Toledo, Toledo, OH 43606	Voted back	67,69,71 74-76
52.	MYERS, Phyllis J. 4005 Gilham Hall, University of Toledo, Toledo, OH 43606	Graduate student	76
53.	NISSEN, Susan Library Media Specialist, Laurel Junior High School, Laurel, MT 59044	Montana	76
54.	OBRENOVICH, Michael Graphic Artist, AV Services, Arizona State University, Tempe, AZ 85281	Planning Committee	75-76
55.	OGLESBY, William B. Director, Audiovisual Center, The University of Iowa, Iowa City, IA 52242	Planning Committee	68-76
56.	PERRIN, Marlene J. 212 Rocky Shore Drive, Iowa City, IA 52240	Graduate student	76
57.	PETT, Dennis Instructional Services, Indiana University, Bloomington, IN 47401	Resource person	76
58.	PUGSLEY, Dale E. 2501 Poole Way, Carson City, NV 89701	Nevada	76
59.	RAGAN, Tillman Director, Educational Media Center, The University of Oklahoma, 820 Van Vleet Oval, Norman, OK 73069	Planning Committee	74-76
60.	RANDHAWA, Bikkar College of Education, The University of Iowa, W513 East Hall, Iowa City, IA 52242	Resource person	76
61.	RIGGSBY, Dutchie 2214 Coventry Drive, Columbus, GA 31904	Georgia	76
62.	SACKSTEDER, Richard 1221 N.E. 140, Seattle, WA 98155	Washington	76
63.	SCOTT, Edward A. P. O. Box 2931 CRS, Rock Hill, SC 29730	Graduate student	76
64.	SHARON, Sister Mary College of Notre Dame, 4701 N. Charles Street, Baltimore, MD 21210	Maryland	76
65.	SMELSER, Lawrence Byron Professor, St. Cloud State University, St. Cloud, MN 56301	Minnesota	76
66.	SNEED, Laurel Instructional Design Specialist, Southeastern Community College, P. O. Box 151, Whiteville, NC 28472	North Carolina	76
67.	STIEGLITZ, Mary Associate Professor of Related Art, Art Environment & Design, Program Area, F.R.C.S. 1270 Linden Drive, University of Wisconsin, Madison, WI 53706	U of Iowa	76
68.	SUTTON, Ronald Assistant Professor, Communications Department, American University, Massachusetts & Nebraska Avenues, N.W., Washington, D.C. 20016	AECT	76
69.	TEAGUE, Fred Director, Instructional Media Center, Kansas State University, Manhattan, KS 66506	Kansas	76

		Representing	YEAR ATTENDED
70.	WARD, Andd Department of Instructional Technology, Rhode Island College, Providence, RI 02908	Planning Committee	75-76
71.	WENNBERG, Hans-Erik Audiovisual Department, Rhode Island College, Providence, RI 02908	Resource	76
1.	BENSON, Bob & Tanya Resident Managers Iowa Lakeside Laboratory, Milford, IA 51351	Iowa Committee	66-76
2.	CLARK, Ann Secretary, Audiovisual Center, The University of Iowa, Iowa City, IA 52242	Iowa Committee	62-76
3.	COLE, Beverly Graduate Student, Instructional Design & Technology, The University of Iowa, Iowa City, IA 52242	Iowa Committee	76
4.	COOPER, Jerry Campus Service The University of Iowa, Iowa City, IA 52242	Iowa Committee	72-76
5.	CURETON, Jan W. Manager, Media Library The University of Iowa, Iowa City, IA 52242	Iowa Committee	66, 71, 75-76
6.	FORBES, Loren Manager, Campus Service The University of Iowa, Iowa City, IA 52242	Iowa Committee	69, 71-76
7.	GORO, Terry Coordinator, Educational Media Center, University of Northern Iowa, Cedar Falls, IA 50613	Iowa Committee	76
8.	SEEMUTH, Charles Manager, Photo Service, The University of Iowa, Iowa City, IA 52242	Iowa Committee	71-76
9.	STRAUTZ, Steve Campus Service, The University of Iowa, Iowa City, IA 52242	Iowa Committee	76
10.	YOUNGHOUSE, Paul Instructional Design & Technology, The University of Iowa, Iowa City, IA 52242	Iowa Committee	76

William Oglesby, Chairman, Iowa Committee, welcomes the delegates.

Planning Committee - 1976:

Barry Bratton, Donna McGrady, Tim Ragan, Richard Gilkey, Andd Ward and Mike Obrenovich

Iowa Committee

1st row: Jan Cureton, Beverly Cole

2nd row: Jerry Cooper, Terry Goro, Lee Cochran, Ann Clark

3rd row: Steve Strautz, Chuck Seemuth, Loren Forbes, Lida Cochran, Bob Benson, Tanya Benson, Paul Younghouse, Barry Bratton, and Bill Oglesby

FIRST GENERAL SESSION

Date and Time: Monday, August 16, 1976 - 7:30 p.m.

Presiding: Andd Ward, Chairperson, Okoboji Planning Committee

Opening Welcome: William Oglesby, Chairman, Iowa Committee

Andd Ward opened the session by explaining briefly the work of the Planning Committee and introducing the people who were eligible for election as Co-Chairpersons of the Conference. She announced that elections would be held during the General Session on Tuesday morning. Then she introduced the five people who had been invited to serve as resource persons to the conference, and asked each to speak briefly about their concerns on Visual Literacy.

Bikkar Randhawa (Randy), Visual Literacy Scholars Program, University of Iowa, spoke of the need to develop the skills required to work in the visual mode. "We must move the visual from 'ads' to an integral part of learning," he stated, as he spoke of the importance of defining the perception and visualizing skills needed to accomplish this goal.

Jack Debes, Eastman Kodak Company, Rochester, New York, who is regarded as a pioneer in the field, introduced the following information in the form of transparencies:

ATTRIBUTES COMMON TO VERBAL AND VISUAL LANGUAGING

- Created by humans for humans
- Developed by use in a culture
- Transmitted by culture
- Used with intent
- Behavior intentionally segmented to signs
  (verbal: phoneme → morpheme)
  (visual: kineme → viseme)
- Arrangement of signs established by culture
- Linearly in time
- Presented at a pace
- With rhythm
- Continuously changed by and in use
- "Spoken" and distanced forms
- Non-iconic
- Metaphoric

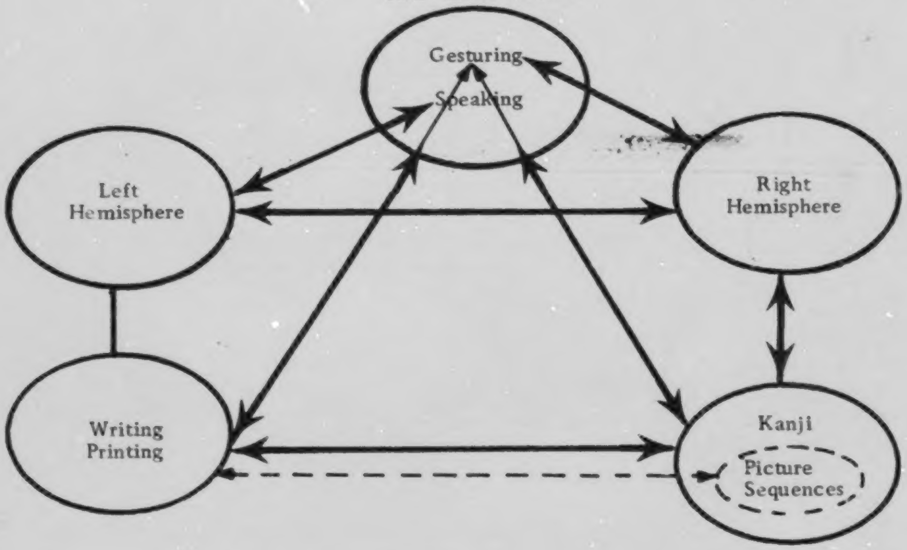
CONDITIONS FOR LITERACIES

Verbal	Requirement	Visual
Mail, truck, plane, fax teletype computer	Technology for very wide dissemination	Projectors, fax, TV satellites, etc.
High speed presses, etc.	Technology for producing in profusion	High speed image duplicators or systems
Printing duplicating	Technology for reproduction	Copying duplicating
Writing words	Distanced (permanent) form	Drawing, drafting, photographing, video-ing
Words as signs	Sequential use of culturally established conventionalized signs	Visuals as signs
Left hemisphere	Lateralization	Right hemisphere
	The Propensity for Languaging one hemisphere • either	

(from "The Infinite Vocabulary" by J. L. Debes)

(First General Session continued)

INTERRELATION OF LANGUAGING AND LITERACIES



From "The Democracy of the Intellect"
by John L. Debes

Having laid this groundwork, he pointed out that visual literacy is still an area which generates more questions than answers, and asked the delegates to consider the following three questions in their deliberations:

Is there more than one visual language?

Can a visual language be developed?

Is there any special advantage to a visual language?

Dennis Pett, Director of Instructional Services, Indiana University, then discussed the place of the visual mode in instructional development pointing out that instructional developers should be aware of how visuals contribute or do not contribute to the achievement of cognitive, psychomotor or affective objectives. Because most instructional developers are aware that visuals are effective, but often not exactly how, or why, Pett felt that these areas also deserved consideration by the delegates in their deliberations.

Grace Bosworth, elementary teacher, Roanoke Public Schools, Roanoke, Virginia, voiced two concerns. First, the fact that non-visually attuned adults raised in the pre-TV age are teaching today's visually adept students; and secondly, where do we find the answers to remedy the situation. She asked the delegates to consider two apparently unrelated facts: a) In 1952, television became available for general use in the United States, and b) in 1969, (17 years later) SCAT and ACT test scores began to nosedive. "We need to know if there is a correlation between these two facts," she said, "and, if so, what are the implications for 'visual literacy'".

(First General Session continued)

Hans-Erik Wennberg completed the presentations with a multi-image on symbols. His message: Symbols are so universally accepted, that we often fail to recognize the fact that they are a visual language which has been used since the beginning of man's attempt to communicate, and that they continue to grow in importance as our technology and ability to communicate increases. His question: Are we visually literate enough to provide the service which we claim to be trained to provide?

The meeting was then turned over to Michael Obrenovich, who conducted an exercise to stimulate visual skill and perception. Each delegate was asked to spend five minutes drawing his/her reaction to any or all of the previous presentations. The delegates then formed into circles of four, as each passed his/her drawing to the person across the circle. During the next 15 minutes each person was called upon to interpret the drawing he/she had been given.

When this exercise was concluded, Bill Oglesby announced that a group picture would be taken on Tuesday morning at 8:00 on the volleyball court. Andd Ward announced that the second general session would commence at 8:30 a.m. on Tuesday. Meeting adjourned at 9:45 p.m.

* * * * * *

SECOND GENERAL SESSION

Date and Time: Tuesday, August 17, 1976 - 8:30 a.m.

Presiding: Andd Ward

The meeting opened with the panel of resource persons assembled before the delegates to answer their questions. Some of the questions and answers follow:

Question 1. Can you give a philosophical definition of visual literacy which supports and sets forth principles for effective implementation at the classroom level?

Randhawa: One cannot be both philosophical and practical. The construct deals with the mode of expression and thought. In other words, that thought can be observed in some form of expression.

Bosworth: Visual literacy is a process. The Viking which was sent to Mars is an expensive, complex piece of machinery which can be repaired with a screwdriver and pliers. The human mind is more complicated. It can be improved or developed with a sharing of experiences. Visual literacy is a set of disciplines that help us free up mental images. Instead of teaching reading with 300 skills we should be teaching visual literacy with 500 skills.

Pett: I'm not ready to give such a construct because we don't know yet.

Debes: Language skills need to be taught and interpreted.

Wennberg: Visual literacy should not be a separate curriculum. It should be a part of the whole curriculum.

(Second General Session continued)

Question 2. Does the concept of visual literacy imply a cultural bias?

Wennberg: Yes. People translate visual or verbal messages according to their cultural backgrounds.

Pett: An example of that would be reading from left to right.

Question 3. Don't we need to examine in new ways the success of teaching methods. Aren't they all print biased?

Randhawa: I would agree that measurement as we know it today is biased. We need a new way to skin the cat. We must examine for the right questions which should be answered.

Pett: A large part of research is done by doctoral students who must complete their studies in the manner prescribed by their advisors. We need to provide new models for recording of results that would apply.

Bosworth: We become what we behold! Technology is changing us. What it changes us to, is our problem. Visual literacy is a human value kind of thing.

Debes: Today we are faced with three populations: Kids who have grown up with TV; people who had no TV while growing up; and people who had some TV while growing up. The research is defective because verbal researchers don't know what they're looking for.

Question 4. Should we be looking to the visual arts to answer some of our questions about visual literacy?

One approach is Davis' book on the Primer of Visual Literacy in which he examines cultural responses to shapes and forms.

Question 5. Children at 2 or 3 years of age seem to be visually literate, but not when they reach the age of 7 or so. Why?

Bosworth: Because we teach them not to be. The same thing with ESP and everything else.

Question 6. Are there ongoing projects or courses in visual literacy?

Pett: A few. Some are:
Milford, Ohio - Grades K-12 - Ray Ferguson
Salem, Oregon - Grades K-12 - Lucille Salisbury
Harley School, Rochester, N.Y. - Grades K-12
Gresham, Oregon - Grades K-6
Montebello, California - Grades K-6

Andd Ward closed the question-answer period and asked if the delegates were ready to elect co-chairpersons for the conference. It was so moved, and the list of those persons eligible for nomination was presented on the overhead.

(Second General Session continued)

Bill Oglesby explained that a preferential method of balloting would be used, and that the delegates should list the persons desired as co-chairperson in the order of preference. The ballots were collected, and Andd Ward declared a recess of 10 minutes at 10:45 a.m.

The session was called back to order at 11:00 and Andd Ward turned it over to Tim Ragan who passed among the tables, asking each delegate to select a rock from the bucket of rocks in his hand. No one was permitted to look at the rock he/she had chosen, but was asked to examine it tactily until well acquainted with all its contours. Then each person described his rock (still without seeing it) to the person sitting across from him/her. Then all the rocks were placed in a pile in the middle of each table and everyone was given a chance to find the rock he/she had described.

At the conclusion of this exercise, Bill Oglesby announced that the delegates had elected Donna McGrady and Tim Ragan to serve as co-chairpersons of the 22nd Okoboji Conference. The meeting was adjourned at 12:00 noon.

* * * * * *

THIRD GENERAL SESSION

Date and Time: Tuesday, August 17, 1976 - 1:30 p.m.

Co-chairpersons: Donna McGrady and Tim Ragan

Bill Oglesby introduced the members of the Iowa Committee.

It was announced that Mike January would be the Chairman of Levity and Recreation.

The delegates began a discussion of how they were to attack the subject of visual literacy. After many suggestions, and much discussion, the following nine groups were formed.

1. Implications for the Media Profession
2. Research and Theory
3. Visual Literacy Programs in Schools
4. Visual Mass Media in Society
5. The Diogoneans
6. Constructing Visual Messages
7. Designing the Curriculum to Incorporate Visual Literacy
8. Teacher Training at the University Level
9. Visual Learning, Visual Thinking, Visual Communication

The meeting adjourned at 3:00 p.m. so the small groups could meet and establish guidelines for their work.

* * * * * *

FOURTH GENERAL SESSION

Date and Time: Tuesday, August 17, 1976 - 7:30 p.m.

Presiding: Donna McGrady

The session opened with a discussion of the timeline which should be followed during the coming days until Saturday. Donna McGrady presented a possible timeline for the group's consideration. After much discussion the following was adopted:

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
A. M. Small group meetings	Small group meetings	10:30 reports must be finished and ready for distribution	8:00 closing session 10:30 adjourn 10:45 lunch 11:30 cars leave for airport
12:00 LUNCH			
Small group meetings	12:45 general session elect planning committee Small group meetings	1:30 present reports to general session	
4:30 MISCELLANEOUS FREE TIME			
5:30 DINNER	Finish reports	6:30 Volleyball game 8:00 Auction	
Night Out			

Then McGrady asked the groups to present their reports on their objectives.

Group 1: Implications for the Media Profession
Frank Curran reporting

Assumption: Visual literacy is an ongoing process. Visual literacy employs a system of languaging. Written word is not encompassed in visual literacy.

Questions to be answered:

What is the role of the AV Specialist in visual literacy?
Is it their responsibility to prepare teachers for teaching of visual literacy?
If so, how is this role to be amplified, skills defined, etc.?
How does visual literacy fit into the curriculum? Do Media specialists help in the development, share with others, or merely watch?
Who dispenses the product?

(Fourth General Session continued)

Group 2: Research and Theory
Porter McLaurin reporting

The group decided that they would do an analysis of the concerns which had been sent in by the delegates, trying to fit them into a matrix which would identify some of the problems which need additional research and study.

A preliminary matrix was presented as follows:

	Decoding	Communication	Encoding	Appreciation
Human Competency	1, 2, 3, 4	6, 7, 10, 13, 14, 15, 23, 29	16, 24	
Process	17, 18, 20, 25	8, 12		8
Movement	31	9		31

They also hope to establish definitions for 50 terms used with visual literacy which should help to lead to a theory.

Group 3: Implementing Visual Literacy Programs in School
Carol Froseth reporting

The group decided that since all were public school teachers, they would do a "how-to-do-it" type study presenting the following information:

1. Rationale
2. Present programs in visual literacy now in operation
3. Strategies for influencing teachers, administrators, and parents. (Could also include sources for fund-raising.)
4. Schedule Implementation
5. Feedback and Evaluation
6. Follow up and revision.

Group 4: Visual Mass Media in Society
Richard Gilkey reporting

They have identified 23 factors affecting mass media in society and will propose uses and controls.

Group 5: Diogoneans
Alan Curtis reporting

They will change the name.

Goals: List basic assumptions; put visual literacy into perspective with educational perspectives; develop a model for constructive criticism of any materials in instructional development. (May meet with other groups to get their opinions.)

(Fourth General Session continued)

Group 6: Constructing Visual Messages
Wes McJulien reporting

The procedures to be followed by this group:

To define the project
Make a decision
Organize
Question
React
Be sure it's worth it.

They hope to design a visual primer with a written script and visuals for the final report.

Group 7: Designing Curriculum to Incorporate Visual Literacy
Mary Blundell reporting

Assumption:
1. Visual literacy is alive and well.
2. There is a taxonomy of visual skills.

They will develop a model for developing visual literacy skills which can be incorporated into the curriculum.

Group 8: Teacher Training at the University Level
Minaruth Galey reporting

Since the university professor is a teacher of teachers, we will look at methods of pre-service and in-service training, to teach the skills involved in the production of materials, and the diagnosis and evaluation of needs, as well as ways to integrate visual literacy into the present program instead of establishing visual literacy courses.

Group 9: Visual Learning, Visual Thinking, Visual Communication
Phyllis Myers reporting

Assumption: Visual literacy develops at various stages of development, and may be cross-cultural.

Procedure: Identify assumptions
Identify observed behaviors
Develop definitions
Hypothesize theories and applications

The meeting adjourned at 9:30 p.m.

* * * * * *

FIFTH GENERAL SESSION

Date and Time: Thursday, August 19, 1976 - 12:45 p.m.

Presiding: Tim Ragan

The meeting opened with group singing of "Okoboji Is".

Then an election was held to select the Planning Committee for the Okoboji Conference next year. Wes McJulien, Michael January and Bill Burns were elected by the delegates, and Susannah Dunn and Richard Ingalls were appointed by AECT President-Elect, William Grady, to serve on the committee. The meeting adjourned at 1:30 p.m.

* * * * * *

SIXTH GENERAL SESSION

Date and Time: Friday, August 20, 1976 - 1:00 p.m.

Presiding: Donna McGracy

The meeting was called to order, and the groups asked to present their reports. These reports to the group were in addition to those which the groups had written and provided for the group to read and criticize. Suggestions were made for revision.

Seven of the reports were presented and the meeting was adjourned at 5:00 p.m.

* * * * * *

SEVENTH GENERAL SESSION

Date and Time: Friday, August 20, 1976 - 7:30 p.m.

Presiding: Tim Ragan

The last two group presentations were made and suggestions for revision received. The meeting was adjourned at 8:50.

EIGHTH GENERAL SESSION

Date and Time: Saturday, August 20, 1976 - 8:00 a.m.

Presiding: Tim Ragan and Donna McGrady

Delegates were asked to identify what they felt was the single most important aspect of the conference. Some of the comments were:

> "I am going away with a lot of questions. I'd be terribly worried if I was going away with a lot of answers. Visual literacy is a competency. A lot of us are going to go back and look more critically at what is being done." (Sister Sharon)

(Eighth General Session continued)

"This was a time of quality interaction. It proves that a group of people can accomplish at least a part of the task. The Okoboji Processes do work and are worth emulating. We examined many viewpoints on what visual literacy really is, but we still need to address the setting of goals and the evaluation of what is being done in visual literacy." (Dick Gilkey)

"I believe that visual literacy is to instructional technology (IT), what physiology is to medicine. It is *the* basic." (Rich Lamberski)

"I can't help but contrast the happenings here with a similar session funded by the Ford Foundation. They came up with some recommendations strongly stated and poorly defined. This week's work makes the Ford Foundation conference look a little on the slim side." (Jack Debes)

Tim Ragan introduced the Planning Committee for 1977:

Bill Burns)
Wes McJulien) elected by the delegates
Michael January)

Susannah Dunn)
Richard Ingalls) appointed by AECT President-Elect Bill Grady

As chairman of the group, Bill Burns announced that the theme of next year's conference would be "Back to Basics: Media, 3 R's and the Human Dimension." Suggestions from the floor included the recommendation that the resource people invited include: a media "nut," a proponent of the "basic" philosophy, a humanist, and a futurist.

Howard Hitchens, AECT Executive Director, announced that Friday night's White Elephant Auction had realized a total of $872.00 which goes into the AECT Leadership Foundation Fund.

Richard Gilkey, President AECT, reported on the present status of AECT and announced that this year's stipend to graduate students attending Okoboji had been increased slightly. He also stated that the theme for the AECT Convention in Miami, "3rd Century Imperative: Excellence in Education; Quality in Instruction and in Human Relationships," closely parallels the theme set for next year's Okoboji Conference.

Service Awards were presented to:

Andd Ward, Chairman, Planning Committee
Michael January, Chairman of Levity and Recreation
Tim Ragan) Co-chairpersons
Donna McGrady)
Michael Obrenovich) Co-summarizers
Bill Burns)

Summaries of the conference were presented and the meeting adjourned at 10:25 a.m.

* * * * * *

CONFERENCE CO-SUMMARY

By Bill Burns

A summarizer should cultivate brevity
With a suitable leaven of levity.
So in short, I'll be terse,
for nothing is worse
Than interminable verbal longevity.

To be in this place right now as a co-summarizer for the 22nd Lake Okoboji Educational Media Leadership Conference is indeed a high and unique recognition, one for which this guy will forever be grateful.

What do I summarize? What do I say? What I think you thought or thought you thought? Or what I've seen these past few days that we've shared here at Okoboji. Let me quote from a Charley Jones Psychology Today article that helps me define my role here this morning. "There is only one me and the rest of you. No one else looks out through these twin turrets -- only me. All of you out there share this in common, you are out there and I alone am in here observing. Mother, son, teacher, lover, husband, musician -- all of you have this in common. You are not me. I alone. I lonely. I entirely. I exist within these walls."

Thematically we have attempted to highlight, study, consider, message, and focus on the visual mode this week.

And much I saw. I saw us begin hesitatingly. I saw people joining with other people. Old friendships cemented. New friendships begun. It was warm. It was hot! I sweated. You sweated. Rivers of it. Once this week I was cold. There were daylight and midnight and late night swims. I heard the Iowa wind blowing. I danced and drank as did many of you. Some with me. Thanks. I worked hard and played harder and played hard and worked harder. So did you. I met a rock. I saw people wearing Mickey Mouse shirts and heard us orchestrating on kazoos. We broke existing patterns of living and tested our own physical and mental limits. And we're still awake and I think healthier for it. Surely my mind is. It was like we didn't have enough time to do all we wanted to do so we made more time available. I saw groups of ten begin to search. The ten became nine. I heard one and two and five minute reviews and twenty and thirty minute presentations. We had resource people, an Iowa Committee, planning committees, a chairman of levity, the kitchen crew, a Blabbermouth, co-chairheads. And many others. People. We were people who needed people. And for this week we were some of the luckiest people in the world. I saw us adults often behaving like that long-lost child is us -- mischievous, blatant, loud, but not destructive. There was an unexpected breakfast under the open skies. We shared wine and cheese and medicinal juices from a dispensary and meals. Mealtime was a special time. Great food and service and spirit. I saw large groups and small groups. There were floaters. Some of you worked alone. I heard the accents of the North and South meet with the East and West and Australia. I received a nametag, a round tuit, stacks of reports and sometimes there were towels for morning, afternoon and evening showers. Many of you became card carrying members of Petals Around the Rose, often, after many hours of trying to repeat five times. Sleep. Who slept? There was a boat ride, an auction, a corn-eating contest. We had a volleyball challenge complete with cheerleaders and a marching band and a high Hill for a referee. We lost, but we also won in the expanding development of our esprit de corps. There was an evening at Arnold's Park and the theater and dancing at the Hilltop and Crescent Beach and the Emporium. And there was star gazing and fireworks. I saw you, the leaders and teachers and designers of our profession, replete with credentials and pedigrees, typing, cutting, pasting, drawing, dittoing, projecting, and even making a mortar board. But it was fun. You didn't seem to mind it. The product of Okoboji was the process of becoming. I saw you taking off your roles and masks. I saw real people. Peopleing. This I saw. Yes, there was more and each of you saw what I saw from your respective vantage points.

I also heard things said this week like -- "does anyone want a snake?" "I'd like to find a gold ribbon that might appear around a white elephant." Or, "what do you do back home?" or, "I'd like to understand better what you mean by ..." or, "I think the group is changing direction and we're becoming too anecdotal." You kept asking about the others' expectations. Someone said part of the Okoboji experience is to try some things that wouldn't ordinarily be tried back home. And someone told me that he will never again use the term visual literacy without relating it to Okoboji. Yes, this was all part of the Okoboji process.

What about our content for the week -- visual literacy? As a process, I would conclude visual literacy is nothing so unusual, nothing new -- like Moliere's bourgeois gentil homme who realized after a session with his elocution teacher, that, "He had been speaking prose all his life but hadn't known it." A richer and clearer awareness of this process hopefully is your reality for this week's experiencing.

Visual literacy as a discernible, definable and salable product is a different story. You began in vague and often contradicting generalizations. You struggled to find definitions, proofs, existing programs. Often you needed background in order to effect a product. Resultant in these efforts were new beginnings. Your group reports offered encouragement to those struggling, some for a raison d'etre. You spoke to definitions and implications; to research and theory; to curriculum design; to teacher education; to pre-service and in-service techniques; to visual learning; to the specificity of television commercials in today's society; to a clarification of existing programs of visual literacy. But you were also cautioned to think -- to think about what this entity called visual literacy really is and what it could become before you rush to climb aboard its bandwagon. I think there are many questions and still too few answers.

Perhaps a satirical piece from Beyond the Fringe will cue you to our reality. Visual literacy is like a tin of sardines -- with all of us looking for the key. Some of us think we've found the key, don't we? We open up the tin of sardines of visual literacy -- we dig out the riches within. We enjoy them. But there's always a little piece in the corner you can't get out. Is there a little piece in the corner of your conception of visual literacy? I know there is in mine.

Do you know where you're going to?
Did you like the things that Okoboji has shown you?
Where are you going to now, do you know?
Did you get what you were hoping for?
When you look behind you there's no open door.
What are you hoping for -- do you know?

Possibly these words from the musical "Mahogany" will help you and I as we prepare to re-enter our real worlds later today. What should we be considering? You have new givens. Today is really the first day of the rest of our lives. You know best what needs to be done.

Assuming that I am to be a consumer of your visual literacy involvement and program development, I would ask that you take time to think about answers to these questions:

1. Can you design a visual literacy program that will help to shape my potential into a reality?
2. Will such a program help me know my center better?
3. Can it help me gain better control of my total place in the maze we live called life?
4. Will a visual literacy program make me the subject of my learning?
5. Will it consider the aesthetic?
6. Will it help me integrate the past and the present?
7. Will it recognize the importance of my senses and put them to work?
8. Will it permit me to be an active participant in the flow of learning, not an idle spectator watching others express their existence?
9. Will it encourage me to be dissatisfied with the status quo?
10. Will it posit with me new life coping skills?
11. Can a visual literacy program help me know that my human electricity can light the darkness of maligned spirits?
12. Can it help me approach tomorrow with the dignity that I give each day?

Okoboji '76 has a past, a present and a future. Listen to each. It has been and is ours -- the Okoboji process. Go gently. Be serious. But do remember what Langston Hughes wrote:

> "Birthin is hard and Dyin is mean,
> so get a little lovin in between."

VISUALIZED CONFERENCE SUMMARY

By Michael Obrenovich

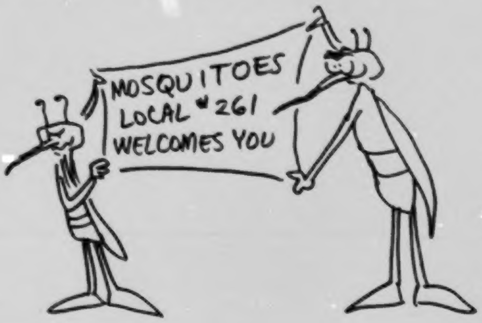
I want you to know that true to the spirit of Okoboji I didn't get this done until a few minutes ago. I wasn't happy with what I'd done--threw out a lot of it--and put some new stuff in. I figured maybe here in this meeting we could reach some sort of consensus. It's completely disorganized and unrelated, but this is what you're going to get...

CONFERENCE REPORT

But before we get into my summarizing, you people look a little bit dreary and droopy. We need something to sparkle up the whole summarization before we get into it. What you need to do is to reach down deep into that pocket and get out your pet rock... got it? Now we're going to have a song...one of those old favorites of yours and mine to which I've added some new lyrics.

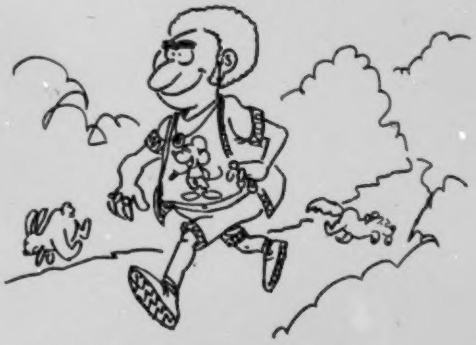
LIKE A SKUNK TO PHEW,
LIKE DIPPITY-TO-DEW,
LIKE GUM TO A SHOE,
I'M STUCK ON YOU,
OKOBOJI!

We're going to sing this to the Polish National Anthem. Rocks ready? Got the lyrics? Oh, forget it. Let's get right into the summarization.

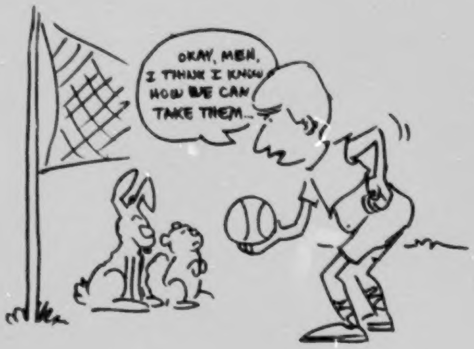


Right from the beginning, this Welcoming Committee greeted us when we first showed up.

And here's another inhabitant. I hope you don't think this is going to be all visualization. I've got to talk when I get the opportunity. Anyway, I spotted this species on the trail the other day--don't know the name of it, but it's noted for its plumage.

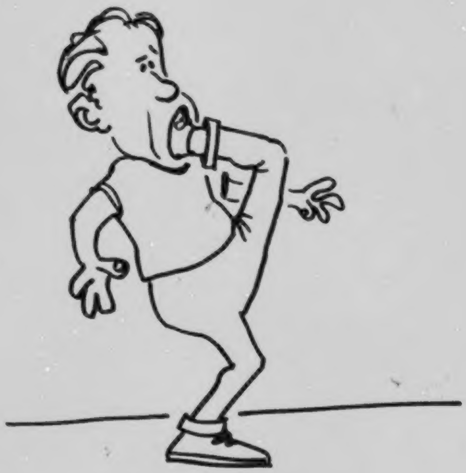


Then there was the volleyball game. I was working on my presentation last night, so I couldn't be there, but I heard you got beat as usual --rather atrociously. But I do have a picture.


OKAY, MEN, I THINK I KNOW HOW WE CAN TAKE THEM...

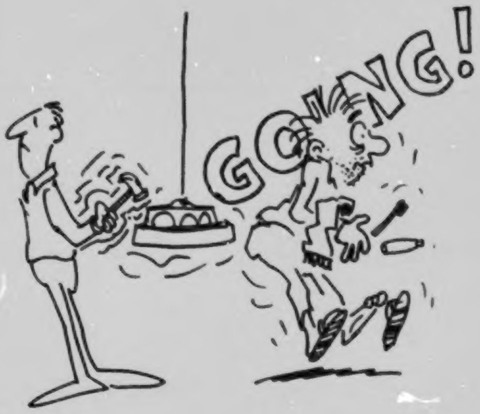
We reappointed Barry Bratton to run that volleyball team, and he's gotten his new team together... figures we could take them next year. Get 'em!!

This place is full of strange creatures. Another one I spotted doesn't wander around the paths, he usually hangs around the mess hall.

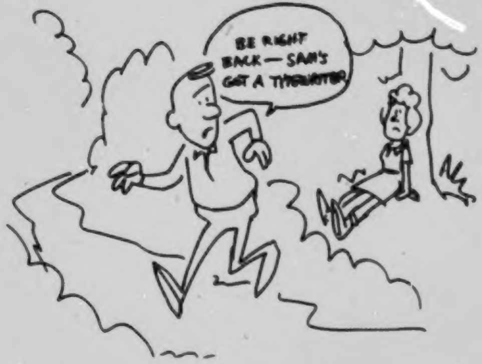


It's noted for its unusual stance. That's how you pick it out of a crowd.

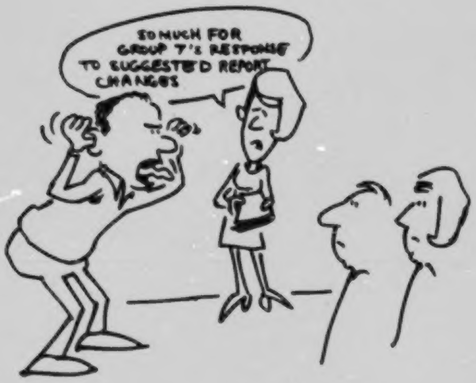
And then there are the mornings... isn't that the best time of the day? When you're walking right by that old mess hall, --on your way to brush your teeth, wash yourself, or whatever...and...



Now I want to talk about the report because we've all sacrificed a lot to get those reports done.

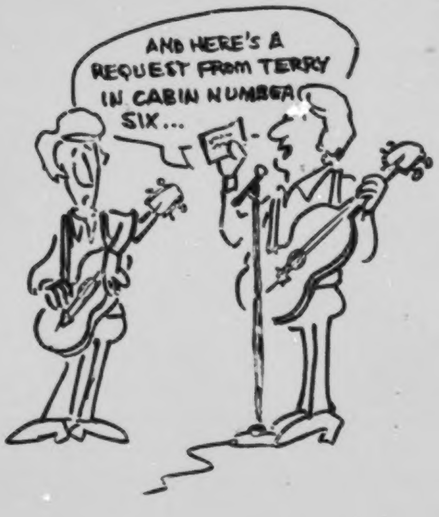

BE RIGHT BACK—SAM'S GOT A TYPEWRITER

And when we got them all written, and handed out, I was very much impressed with this year's group, the camaraderie that was shown...

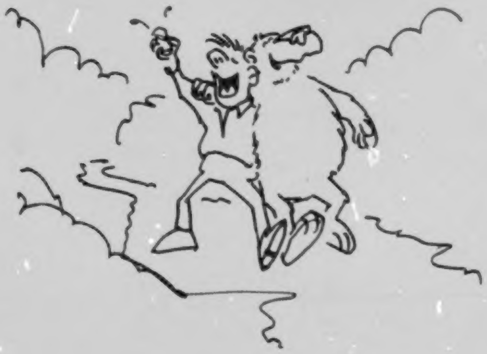

SO MUCH FOR GROUP 7's RESPONSE TO SUGGESTED REPORT CHANGES

and the way they took criticism so well.

Then there was that place across the street--Hi Point. You don't know how dedicated these people are! Some of the Planning Committee started way last Saturday evening checking out all of the spots and they've been doing it all week. That's why you all enjoyed the band over there...


AND HERE'S A REQUEST FROM TERRY IN CABIN NUMBER SIX...

Now, one last thing in this portion of the summary. One last little memento...



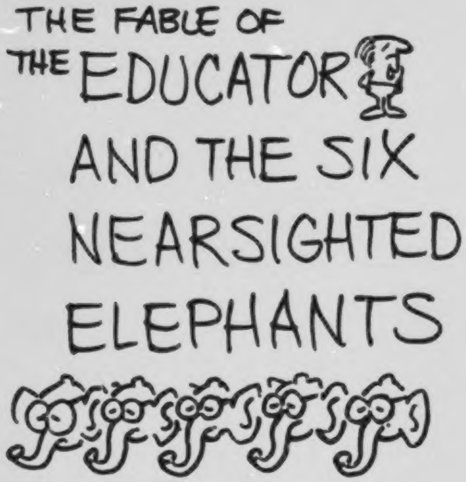
The important thing about all this Okoboji experience is getting to know people, --making new friends --right?

Seriously though, a lot of things happened that impressed me--turned me on, --so I wrote a story to help explain my impressions.

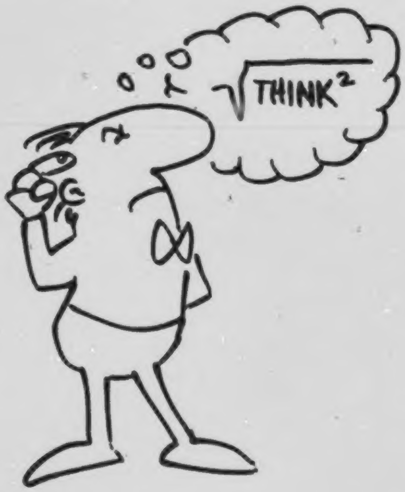
Apologies are in order first. I went over to the library and checked out this book which I'm sure a lot of you wanted to use this week as a reference. It's Wittich and Schuller's greatly revised 456th edition of Visually Perceptive Fables for the Latent Media Specialist.

Now I'm going to read a little fable from this book, --one that I thought was very appropriate. Of course, I couldn't lift all of it out of the book, so I redrew the pictures.

This is the fable of The Educator and The Six Nearsighted Elephants.

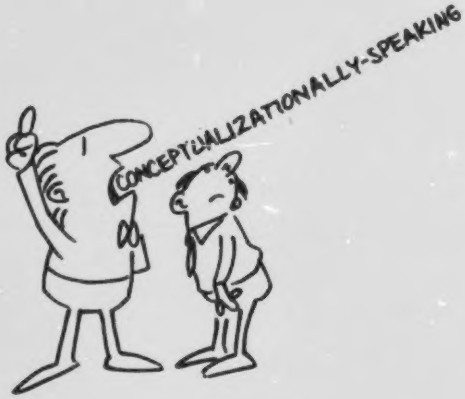

THE FABLE OF
THE EDUCATOR
AND THE SIX
NEARSIGHTED
ELEPHANTS

A long, long time ago, --way back when Harold Hill was well over six feet tall, and some time before all of Barry Bratton's T-shirts shrank



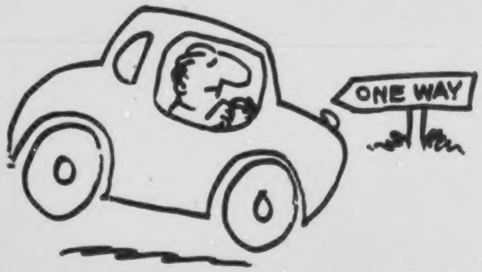
There lived an Educator...

He knew everything there was to know, and told it to anybody who would listen...


CONCEPTUALIZATIONALLY-SPEAKING

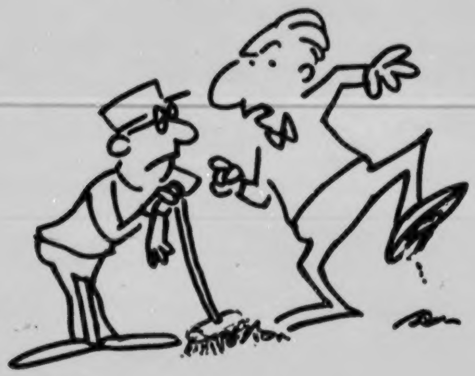
until one day he discovered he did not know anything about elephants.

To correct this deficiency, in an otherwise complete body of knowledge, he took a research trip to the zoo.



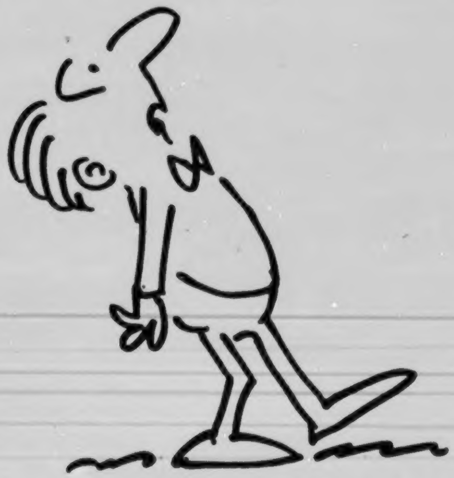
Upon reaching the elephant compound, he asked the Keeper if it was safe to enter.

"Am I correct to assume that entrance to the immediate enclosed area will not produce a physically detrimental affect," he said, for that is the way that educators talk...



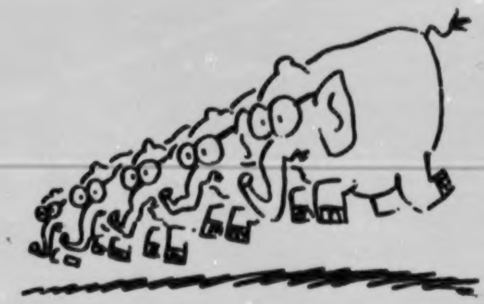
"Certainly," replied the Keeper, unable to understand what the Educator said, and anxious to finish his job.

Whereupon the Educator entered the compound, and startled by the size of the animals, shouted the first empirical observation that came to his mind...

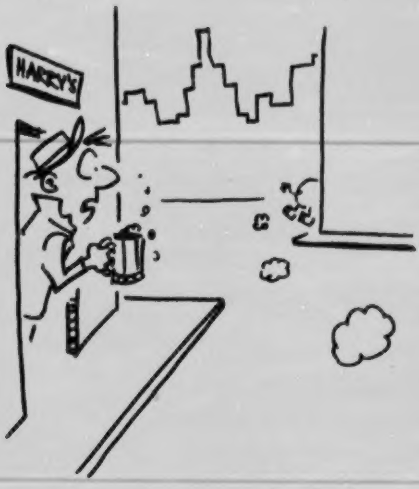


"GOD, THEY'RE BIG!"

On hearing the loud noise, the elephants became frightened and ran--

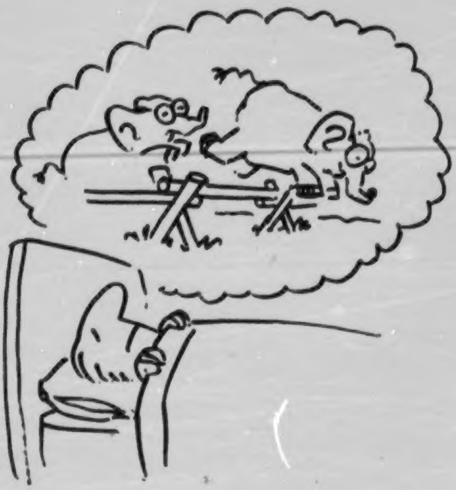


As they were all nearsighted, they charged right over the Educator, and trampled him to the ground. Without breaking stride they continued running into the street, --went one block south to Harry's Bar and Grill, and took a right toward Iowa City--



They were never heard of again.

The Educator was saved, but never fully recovered from the ordeal.



And as his terrible experience made him less and less able to carry on any useful duties, he became an administrator.

THE MORAL TO THIS STORY IS--

If you hope to survive in Education, don't believe everything everybody tells you, --keep your mouth shut, -- and get the hell out of the way of a herd of charging elephants!

NOTE: The group reports are in the order they were presented

GROUP 8: VISUAL LITERACY IN TEACHER EDUCATION

COMMITTEE MEMBERS:

Anthony J. Arabia
Minaruth Galey
Michael O. January
Maxie J. Lambright
Dennis W. Pett
Edward A. Scott
Mary Stieglitz
Andd Ward

Literacy may be defined in three communication modes:

(1) Print--reading and writing,

(2) Oral--listening and speaking, and

(3) Visual--observing and visualizing.

All of these are necessary if one is to learn and learn how to learn.

In all teacher education programs, print and oral skills are given significant emphasis. However, visual skills which complement the other literacy skills are not emphasized. Within a visually-oriented society, one must become visually literate to be an effective interpreter and communicator. Like print and oral skills, visual skills can be taught at all levels of education. One logical place to start emphasizing visual skills is in the teacher education program.

This outline concerns teaching visual skills to pre-service teachers. The goals are equally applicable to in-service teachers and professors of teacher education.

I. Characteristics of pre-service teachers.

A. High level of exposure to visuals.

Students coming into teacher institutions have been saturated with visual experiences, particularly television.

B. Possess limited experience in interpreting and/or creating visual messages.

Most students have not had formal training in the development of visual literacy skills while in the elementary or secondary schools. Not having had this formal training, they are less able to interpret and/or create visual images.

II. Characteristics of teacher preparation programs.

A. Instructional methods more likely to concentrate on print and oral skills.

Few colleges and universities have programs which include visual literacy either as a means or an end. They do not utilize or teach visual literacy nor do they teach others how to develop visual literacy skills.

B. Teacher preparation programs dictated by certification requirements.

1. Are rigid and self-perpetuating.

Certification requirements tend to generate inflexible programs for teacher education students. These requirements are difficult to change.

2. Ignore developments of visual skills.

Innovations in early stages of development seldom have influential support that will demand early inclusions in certification requirements.

C. Differing philosophies of teacher education--humanistic, competency-based teacher education, and traditional--may incorporate the teaching of visual literacy skills.

Humanistic education with its emphasis on interpersonal relationships is strengthened by an ability to communicate in all three modes of literacy. Competency-based teacher education with its emphasis on defined performance objectives allows the easy implementation of teaching print, oral and visual skills. Even the traditional classroom with its emphasis on the completion of a specified number of prescribed courses allows the easy incorporation of visual literacy training.

III. Visual literacy skills needed by teachers.

A. Basic skills

For a list of the basic skills that are necessary to function in society it is suggested that one read Williams and Debes, 1970, pp. 11-14.

B. Advanced skills

1. Skills in assimilating and comprehending visual statements.
2. Skills in synthesizing and producing effective visual statements.

(Group 8 report continued)

C. Special teaching skills

1. Skills in diagnosing and evaluating the visual literacy of students.

2. Skills in prescribing and providing appropriate learning resources, strategies, etc. for learners.

IV. Curricular approaches for teaching visual literacy skills.

A. Interdisciplinary approach.

1. Advantages

a. Opportunity to see a wider variety of visual literacy skills utilized and taught in several disciplines, e.g., in both methods courses and audiovisual courses.

b. Reinforcement through repetition.

Visual literacy skills can be presented in different ways in more than one course. This increases learning.

c. More efficient utilization of resources.

This approach offers greater use of personnel, facilities and other resources.

2. Disadvantages

a. Lessens recognition of visual literacy needed for accountability, public support and funding.

b. May lack coordination needed for teaching visual literacy skills.

When taught in separate courses, each teacher presents only a limited spectrum. Some important items may be left out.

c. May provide less depth in teaching visual literacy skills.

Because there is an excess of content in any course, new concepts could be covered only in a cursory manner.

B. Separate course approach.

1. Advantages

a. Increases recognition of visual literacy needed for accountability, public support and funding.

Administrators and teachers are more likely to be aware of visual literacy if the subject is presented in a separate course.

b. May provide coordination needed for teaching visual literacy skills.

(Group 8 report continued)

c. May provide more depth in teaching visual literacy skills.

When taught in a special course, there is more concentrated effort. In addition, teaching is likely to be more effective when the objectives are focused on one topic.

2. Disadvantages

a. May not be a requirement for teacher education program.

If not required to do so, many students would not take the course. Hence, they would miss exposure to visual literacy concepts.

b. Could be considered expensive because of cost visibility.

Administrators and others look at any new course as an added investment in personnel, facilities, and other resources.

c. May duplicate content of methods classes.

d. May not facilitate transfer of visual literacy skills to other disciplines.

A subject taught in isolation is not perceived as being related to other areas and, hence, is not applied to those areas.

e. A single program poorly taught is self-destructing.

C. Interdisciplinary/Separate course approach.

1. Advantages

a. May combine the advantages of the other approaches.

b. May be stronger because of various approach combinations.

2. Disadvantages

The total disadvantages of the two approaches may be reduced.

SUMMARY

Visual competencies are essential to success in a visually-oriented society. Without visual skills, one is apt to become a victim of the environment rather than a participant. Introducing visual literacy education at the pre-service level of teacher education is reasonable and logical. Our position is that visual literacy skills are identifiable, teachable, learnable, and measurable.

It follows, then, that visual literacy should be a part of teacher education programs so prospective teachers can develop personal visual literacy skills as well as skills to teach visual literacy effectively to students.

Students who lack visual literacy skills come to teacher education programs which are limited in facilitating the development of this critical skills area. Because of deficiencies in teacher education programs and the lack of "total literacy" skills in teachers and students, we wish to make the following recommendations:

RECOMMENDATIONS

1. Expansion of the current efforts to develop general awareness of visual literacy (what and why) through conferences, publications and other means.

2. Encouragement of individuals, agencies and educational institutions to conduct research programs which can provide basic data and can lead to strategies for incorporating visual literacy in teacher education programs. For example:

    a. Measurement of teaching strategies related to visual skills.

    b. Development of educational tests to measure and/or diagnose visual literacy.

    c. Encouragement for developing various visual literacy pilot programs (single courses, multi-disciplinary approaches, etc.) which can be documented and subsequently published and disseminated.

    d. Presentation of reports developed in this conference to the visual literacy affiliate division at the Association for Educational Communications and Technology Convention, Miami Beach, April 24-30, 1977 and at the International Visual Literacy Association Conference, Iowa City, May 11-14, 1977.

    e. Distribution of appropriate Okoboji Conference reports to:

        American Association of School Administrators (AASA)
        American Association of School Librarians (AASL)
        Association for Supervision and Curriculum Development (ASCD)
        Educational Resources Information Center (ERIC)
        International Reading Association (IRA)
        International Visual Literacy Association (IVLA)
        National Association of Elementary School Principals (NAESP)
        National Association of Secondary School Principals (NASSP)
        National Association of State Directors of Teacher Education and and Certification (NASDTEC)
        National Council for the Accreditation of Teacher Education (NCATE)
        National Council of Teachers of English (NCTE)
        State Departments of Education (Teacher Certification and Accreditation Divisions)

* * * * * *

GROUP 1: OUR VIEW

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IMPLICATIONS FOR THE MEDIA PROFESSION

Commitment and Involvement of the Media Professional

Dondis[1] stated, "One of the major pitfalls in developing an approach to visual literacy is trying to overdefine it." However, any statement of the implications of visual literacy for the media profession must be made within specifically drawn parameters. We have chosen to function within a framework based on the following assumptions:

1. Visual literacy is an ongoing process that has been occurring for as long as man has attempted to structure his communications. Though somewhat disorganized and often de-emphasized, it has been occurring in our schools for as long as children have been learning through visual inputs.

2. Visual literacy employs a system of languaging which is intentional and sequential to produce a series of predicted behaviors.

3. The written word is not encompassed in visual literacy. The written word is a symbol system that represents the intent of verbal communication. Visual literacy uses visual symbols to represent visual ideas.

4. Media professionals are affected by, and will have an effect upon, the visual literacy process.

Visual literacy as a process implies that it is more than a current state of being. This is completely compatible with most authoritative views of verbal literacy. Most language authorities view verbal literacy as more than the ability to read and write. They picture the literate person as one who is cultured, lucid and polished. The verbally literate person is at home with words and books; virtually inseparable from what one might commonly categorize as "educated." More importantly, the verbally literate person does not merely possess verbal skills, he/she uses them as a way of interacting with others. Verbal language processes are integrated into his personality, and used as a vital part of his way of life.

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[1] Dondis, Donis A. A Primer of Visual Literacy. (Massachusetts Institute of Technology). 1973. p. 9.

Visual literacy is more than a set of visual communication skills. Specific visual skills are a part of visual literacy, but the most crucial aspect is their active use. The visually literate person is at home in the visual world. His grasp of visual communication skills is so well developed that they are a major means of his interaction with others.

In our culture one who has developed a high level of verbal literacy is apt to be regarded as well-educated. One who has not developed verbal skills is labeled "illiterate" and is often regarded as retarded or "exceptional." On the other hand, a person who has not become visually literate is quite normal in our culture, and one who is highly literate visually is called "talented" or "creative." In our culture the "verbally illiterate" and the "visually literate" persons share the label of "exceptional." Neither are in the mainstream of societal expectations.

A major implication of visual literacy for the media professional is related to the fact that the media professional is at home in the visual communications world. The media professional is probably more at home in the visual world than most of the specialists in the various disciplines from which visual literacy content is drawn.

For example, linguistics experts have discovered the visual world, but have not been able to cope with it, since their orientation is almost totally verbal. Anthropologists, sociologists and psychologists see the importance of the visual world in the experiences of man, but few have been able to break away from purely verbal means of communicating.

The educational media professional is in a position from which he can move quite rapidly into the visual world. However, to do so will require an active, rather than a passive posture. The media professional must become an agent of the change required to move visual literacy into the school curriculum. The media professional may express his commitment to the implementation of visual literacy in one or more of four involvement categories:

1. Agitation: The media professional has long been known as an agitator for educational change and improvement. Educational change is a form of social change. Like other social changes, educational changes usually occur only after extensive periods of proposing and agitating. The media professional who sincerely believes that our young people have a need to communicate visually will continuously agitate for programs designed to alleviate visual illiteracy.

2. Facilitation: The educational media professional is accustomed to functioning as a supporter and facilitator of instructional

activities. The major responsibilities of most media professionals involve the provision of materials, equipment and services which facilitate instruction in all content areas. Facilitating instruction in visual literacy might have no more effect on the media professional than the addition of any other course or curriculum area.

3. Instruction: Extensive implications for the media professional would derive from the assumption of visual literacy as his unique curriculum area. In most schools, the media professional services instructional activities directed by other teachers, but has limited direct instructional responsibilities. As such, the media professional is seldom in a position to direct instructional experimentation and initiate innovative activities. With visual literacy as its curriculum area, the educational media profession could rise above the level of merely a servicing concern for the recognized content fields. It would be a content or curriculum field and could legitimately expect the recognition and support which have long been lacking.

4. Synthesizing: Visual literacy content has developed and currently resides in several disciplines but has not been brought together into a single well-developed content area. The media professional is in a unique position to bring content together from the various fields and organize it into a usable and teachable subject area. As the synthesis in such areas as film language, design, and photographic processes occurs, the media professional will emerge as that synthesizer.

Role of the Media Professional

One of the most difficult capacities we have as media professionals is to identify those areas of responsibility which have either evolved or developed in terms of visual literacy. This difficulty is made even more acutely pronounced since the precise location of visual literacy has not yet emerged within the constraints of a specific curriculum content area. With this as a point of reference, the following areas are suggested as within the domain of the media professional.

1. Production: The media professional is directly responsible for the production of materials for visual literacy. The creation of materials has long been a competency of the media professional. The term production is intended to denote the concept of production planning such as selection of the medium, organizing, sequencing, and evaluating as opposed to the routine activities of lettering, mounting, and developing. With the emergence of visual literacy, the task of developing clearly understandable visual messages is brought into a sharp focus. The message must not be implied, it must be intended and deliberate. There is no room for doubt. If the media professional is the agent of change, then certainly he must be precise in his ability to "read" and "comprehend" using visual symbols.

2. Research: The media professional is responsible for synthesizing the cross-disciplinary research so as to become the prime mover for implementing visual literacy into the curriculum. Since the field is still in the process of developing and emerging a variety of researchers are conducting studies into the various concepts of visual literacy as it effects their disciplines. The anthropologists, social psychologists, behaviorists, and others are all performing independent studies as to the impact of visual literacy. But it is the media professional who must scan the work of others and who must glean those germane disjointed pieces of information and process them into a gestalt which has acceptability and purpose in the total educational environment. This, of course, does not preclude the media professional from original research; it only expands the dimensions from which he must operate.

3. Dissemination: The media professional is directly responsible for disseminating visual literacy materials to students, teachers and the public in general. This task is much too important to be left to those who have a penchant for one mode or another of the visual toolbox. It must be integrated into the whole while maintaining its independence much as the verbal system of symbol coding and decoding, commonly referred to as reading does.

4. Integration: The media professional is directly responsible for the integration of visual literacy design into the curriculum. If left to the art, verbal language, or other generic specialists, visual literacy will become an orphan-fragmented and without the cohesiveness of purpose and importance.

5. In-Service: The media professional is directly responsible through in-service teacher training for the development of visual literacy. Those educators presently serving in the profession must be made aware of the change constantly surrounding them. Visual literacy as a term may be recent, but as a process it has been going on since man first scratched upon a wall symbols which conveyed a message to others.

6. Instruction: The media professional is directly responsible for the teaching of visual literacy as a content course should a body of knowledge develop. It is difficult to envision where visual literacy is going to be five or ten years from now. If it does come into its own, media professionals must be ready to assume the task of creating a visually literate society capable of dealing comfortably with visual messages.

Teacher Training Programs

1. Assumptions: Four basic assumptions were made in the first section. A fifth is stated for the purpose of this section. The assumption is that there is a need for the teaching of visual literacy skills in the schools. Support for this assumption is given in Lida M. Cochran's paper "Rationale for Visual Literacy Activities in Schools."

(Group 1 report continued)

If there is a need for the teaching of visual literacy skills in schools, pre-service and in-service training in visual literacy for all teachers is important whether taught as a separate content area or integrated into the curriculum. A parallel is found in every teacher's needing a basic understanding of verbal communications skills even though there may be a teacher of English and a teacher of reading. In teacher training the media professional should consider two areas which may involve implications in the area of visual literacy. These two areas which will be discussed separately are: (1) pre-service and (2) in-service.

2. Pre-service: Media professionals have a direct responsibility for visual literacy as facilitators. We are now living in a visually oriented world of pictures and visual messages. Many of these visuals have found their way into the classroom where they are used to improve communcations. For this reason, educators must respond to the need to expand the visual literacy capabilities of all future teachers. These capabilities should bring the educator into the realization that visual expression is not appropriate for custodial playtime nor mystical magic.

   Methodology is important; deep immersion in the element and techniques is vital. The road may be long and the process slow. How many years does it take for a child or adult who can speak perfectly well to learn to read and write?

   According to Dondis,

   > "Time and involvement, analysis and practice, all are necessary to the intention and result in both the visual and verbal mode. Literacy means an ability to express and understand and can and should be learned. It makes those who have achieved it less passive observers."[2]

   Those institutions which now have ongoing media programs are presently doing some of these things, such as teaching graphics, photography, film and television.

   There is a need to develop a rationale for visual literacy by prospective teachers. This could be done by developing curricula in visual literacy. The implications of this on the media professional are: (a) Service to college and university teachers making available and promoting the use of visual materials for use in the instruction of future teachers; (b) providing of required coursework with objectives that will develop visual literacy competencies in future teachers.

   If the media professional in the school is to become responsible for the direct teaching of visual literacy, pre-service training to teach visual literacy as a specialized body of knowledge will be necessary.

3. In-service: The concept of the need for in-service programs for teachers seem to be an accepted part of the education profession.

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[2] Dondis, op. cit., p. 184.

(Group 1 report continued)

This need is evidenced in the requirements of a professional to keep up with changes which are taking place in a dynamic field.

Support for the concept of in-service training for teachers as well as for others in our society is found in the writings of John W. Gardner. He states:

> "...no one can fail to see in some segments of our society the dry rot produced by apathy, by rigidity and by moral emptiness. Only the blind and complacent could fail to recognize the great tasks of renewal facing us--in government, in education, in race relations, in urban redevelopment, in international affairs, and most of all in our minds and hearts."[3]

If in-service education is a recognized need of the teaching profession, and if visual literacy is an area which is emerging as one which will be a part of the schools' curriculum as in assumption five above, and if the fourth assumption is true that media people are affected by and will have an effect upon the visual literacy concept, then it seems evident that media professionals have a responsibility to make available to teachers in the field information about, and training in the area of visual literacy.

3a. Who Has the Responsibility? The media professional may be the person in a school or college who is best qualified to carry out in-service training in the area of visual literacy. The media person with training in perception, learning theories, production, visual materials, etc. may be unique in the overall abilities to bring to visual literacy an understanding of the concept, and the ability to transmit necessary information and training to the teacher. The above argument may meet with some opposition from the artist who has staked his claim to part of the area of visual literacy, or the English teacher with interests in communication in all forms, or the psychologist interested in forms of human behavior, but if assumption number four is correct, then it seems to follow that it is the media person who has responsibility for carrying out an in-service training program in visual literacy for teachers.

For the purpose of this paper media personnel will be divided into three sections:

1. Building level
2. District level
3. College and university level

Media professional in each of these sections have specific responsibilities for in-service training of teachers in the area of visual literacy.

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[3] Gardner, John W. Self-Renewal: The Individual and the Innovative Society. (Harper and Row, Publishers, 1963) p. xiii.

(Group 1 report continued)

3b. Building Level Media Professional: Responsibility for in-service training of teachers varies from district to district and even from school to school within a district. It seems logical to expect that the building level media person has input to the person or persons with in-service training responsibilities in most schools. Although the media person has many areas which need attention, perhaps one more area could be added: the area of visual literacy. Such training could follow the normal pattern the school district has developed for in-service training programs. The best of these programs seems to be those which are attended on a voluntary basis by teachers. If the pattern is a voluntary program, then the media person must develop a program on visual literacy which will stimulate teachers who will sell the idea to others. Such stimulation is not new to the media professional who has worked in the past under a similar mode to develop interest in and give information about other media skills in order to improve classroom teaching in the schools.

The implications for the building level media professional is the responsibility for developing an in-service program in visual literacy, to implement that program in a manner which will develop an interest in visual literacy and cause teachers to seek additional information.

3c. District Level Media Professional: Implications for the district media professional are similar to those of the building level media professional, but should go at least one step farther in that his/her influence is system-wide and should include a greater ability to aid the building-level person in developing an in-service program in visual literacy and to offer district level in-service programs which offer additional depth to the subject.

3d. College Level Media Professional: Five areas where implications seem evident for college and university media personnel in the area of in-service training in visual literacy have been identified and include the responsibility:

(1) To offer graduate coursework specifically designed for the development of visual literacy teaching competencies in teachers.

(2) To offer on-campus and off-campus workshops, extension courses, etc. in the area of visual literacy designed to develop specific competencies in visual literacy for teachers.

(3) To offer graduate courses, or parts of courses, which may give guidance to media professionals at the building and district level for the in-service training of teachers with whom they work.

(4) To assist in designing curriculum and materials for the in-service training of teachers in the area of visual literacy.

(5) To offer consultative services to school districts which desire to develop in-service training in visual literacy for teachers in that school district.

(Group 1 report continued)

Curriculum

In defining the role and function of visual literacy in curriculum design, the need and validity of visual literacy has to be established both at the local and national levels. Is there a critical need? If so, that must be documented and local needs diagnosed. Then, and only then, can a valid curriculum design be established.

Several questions need further explanation and closure: (1) Who should take responsibility for curriculum development in visual literacy, the media professional or some other professional group? The elementary and secondary programs have experienced the impact and power of media to cut across all disciplines. An inter-disciplinary approach at this level has consensus for a curriculum development. The commitment to a visual literacy program will depend largely on that involvement. However, leadership and direct responsibility has to be established; (2) Should the visual literacy curriculum be a separate discipline or part of the total educational experience? George L. Gropper in a paper presented at the first national conference on visual literacy in 1969 stated:

> "...as early as the primary grades, when he first becomes a learner in an educational setting, a child is already able to respond to a vast number of objects presented to him and is already able to respond to a multiplicity of visual properties. He can, for example, identify size, shape, or color. He can name them. ...The mark of an effective teacher or audiovisual specialist is the selection of visuals to which the student can already respond, not those to which he cannot. He then uses those visuals to bring out the specific, desired responses he wishes the student to practice."[4]

Since visual literacy skills already exist in the student, the role of elementary and secondary programs in visual literacy must be clearly defined. Gropper also says that:

> "...if the student fails to respond appropriately to visuals, the fault is the teacher, not the students. The teacher, more likely than not, has selected his visuals inappropriately when this occurs. It seems fitting, considering the vast population of visuals to which the student can already respond, to attribute visual illiteracy not to the student, but the teacher."[5]

Who is responsible for need assessment, content, organization, and skill development in teacher training? The implications for visual literacy at all levels are far-reaching. Respo[illegible]bility for research, instructional development and training should be given high priority in a field uniquely tied to communications technology and the visual media.

Utilization

Our concept of visual literacy has interdisciplinary appeal. If the number of such diverse disciplines could be listed, they would more than fill the space on this page. So let us assume that in education all have an interest in varied aspects of visual literacy.

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[4] Gropper, George L. "Who is Visually Illiterate: The Student or the Teacher?" Proceedings of the First Conference on Visual Literacy, 1969. p. 223.

[5] Ibid.

In our approach to utilization and what media professionals may do, we first look at the classroom where it all begins. Research is lacking in this area of visual literacy. Classroom teachers lack the time and training to conduct independent research. Media professionals may be the ones to do this research. In this area, as media professionals, we have the opportunity to deliver the electronic media to the student. This delivery system, be it film, audio or video recording, still photography, transparency or illustration, can be seen in use by many of our teachers, instructors and students. With more and more training on how and why it is used, we can see more effective utilization. This utilization has been pushed by a number of educators, largely because students have been utilizing these media for some time in their homes. With their games, record players, and personal television sets, students have made it a part of their everyday life.

We in the utilization process can accept what C. E. Moorhouse says:

> "...visual education is directed towards the comprehension and employment of visual messages and...is concerned with the analysis and criticism of visual messages as well as with their production."[6]

Production is the vital word in utilization. The school or classroom teacher will not always have the supplies or equipment to construct or effectively utilize the visual material available to them. This is where we can assist them in more effective utilization. With production equipment, staff and materials, assistance may be given to any student or teacher with problems of material development. In-service training is a continuing challenge for all in the continuing development of teacher training. New ideas, methods and techniques are constantly being developed.

Research, as mentioned earlier, is an area that media professionals may use to assist with the collection and analyzing of visual literacy trends. More research is needed. We should not say that any idea or material is "inclusive," until it is studied.

The use of media and the communications technology is the base upon which the visual literacy movement has grown. If this movement is to grow into a strong academic area of concern and a force for good in our society, the implications for the contributions of the media profession in this paper should be carefully considered.

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Dondis, *op. cit*.

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[6] Moorhouse, C. E., ed. Visual Education. Sir Issac Pitman (Aug) PTY LTD, 1974, p. 5.

(Group 1 report continued)

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GROUP 3: SOURCEBOOK FOR IMPLEMENTING VISUAL LITERACY
K-12

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PREFACE

Since visual literacy programs have been in existence for a number of years, there is a need to identify the various programs so duplication of effort can be avoided.

Patrons, teachers and administrators many times must be convinced that visual literacy education is an important and necessary aspect of the learning process for many students.

This sourcebook has been prepared to provide a summary of visual literacy programs, a beginning bibliography of selected sources, hints for obtaining funding, and ideas for selling-publicizing programs.

Members of this committee have three common identifying situations:

1) all are first-timers in the "Okoboji Process";
2) each works daily in the classroom with public school students;
3) each sees practical educational merit in the spread of ideas about visual literacy among teachers.

The fact that these members chose to work up this publication testifies to their belief in the importance of it.

The committee wishes to express its thanks for the assistance of Jack L. Debes in providing names of programs and Grace Bosworth for stimulating us with examples of successful visual literacy programs she has developed and for her editing of the rationale.

DEFINITION

Before any process or method can be studied in depth it must be defined in order to clarify the context of its use. Many scholars, both in and out

(Group 3 report continued)

of the education field, have defined visual literacy. Neil Postman in an article for GRADE TEACHER defines visual literacy as "the skill with which man manipulates the many media of mass communication. Reading and writing are still important. But much more is required in a multi-media age."[1] By applying Postman's definition, visual literacy becomes mostly a manipulative or motor skill operation. But visual skills are not manipulated. Yes, part of the process may require some motor skills, but the actual learning from visual experiences requires only the gifts of sight and insight. The more complete visual learner also applies other senses to the learning task.

Let us separate the term "visual literacy" and examine each word independently. According to WEBSTER'S NEW WORLD DICTIONARY a "visual" is connected with or used in seeing or that which can be seen. "Literacy" is the state or quality of being literate or the ability to read and write. The root word "literate" means to be educated, especially able to read and write. Visual literacy would then be the ability to read (interpret) and write (produce) a seen image or picture.

"Visual literacy is based on the confluence of knowledge, theory, and technology in many areas."[2]* In applying this definition by John Debes we have an all-inclusive idea of visual literacy. It is present knowledge, background theory, and modern technology which allow the application of any visual medium to most situations.

*Complete form may be found in "The Loom of Visual Literacy." Proceedings, First National Conference on Visual Literacy, ed. Clarence M. Williams and John L. Debes. New York: Pflaum, 1970.

RATIONALE

Although the above definitions are important, public school educators should not become stymied by over-definitions that may have a variety of applications, e.g., art forms, body language, graphic expression, and so on. We will leave that to those who deal with the research and theory of the subject. What we are interested in is a rationale for the application of visual literacy in the public school environment, i.e., visual education.

Why be concerned with visual education? As educators we need to be concerned with our students who exist in a highly visualized world. One of the pioneers in the field defines visual education in the following way: "...visual education is directed towards the comprehension and employment of visual messages and...is concerned with the analysis and criticism of visual messages as well as with their production."[3] This statement by C.E. Moorehouse covers the understanding, use, analysis, criticism, and production of visual messages. Can these messages be more clearly understood by the student than traditional methods?

The child's world is entirely visual until about age two. Granted, children learn before then but, most of this learning comes from imitation or trial and error. "Children first learn about their world through visual experiences. Visual communication to them is the normal and exciting mode of learning. This visual learning cycle takes place in formal public education

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[1] Postman, Neil. "The New Literacy." Grade Teacher, March, 1971, p. 26.

[2] Debes, John. "The Loom of Visual Literacy: An Overview." Audiovisual Instruction, October, 1969, p. 27.

[3] Moorehouse, C. E., ed. Visual Education. Sir Issac Pitman (Aust) PTY Ltd., 1974, p. 3.

(Group 3 report continued)

through about the third grade level."[4] At this time verbal messages take over and very few formalized visual educational learning messages are presented to the student. It is also at this point that standardized test scores show a decline. This is where the education process needs to continue visual learning experiences in order to train the visual sense. In our highly visual world, where from 75 to 85 percent of the messages our brain receives are visual, we need to teach students to use and store this visual information for future use.

"An important purpose of visual education is to insure that those who are confronted with visual messages can derive benefit, rather than harm from experience--that what is conveyed can properly and legitimately be conveyed and that we use the critical faculty rather than passive acceptance..."[5] We have taught students how to read critically, write critically, compute critically, and think critically. It is now time to teach them to visualize critically. How many courses in public schools really take advantage of visual learning methods? (See Table I on page 45). The use of visual education needs to begin now. Walter Field stated that "Man is a slave to language."[6] Basically mankind talks to itself. Even at such opportune times as visual literacy conferences more than half of what takes place is verbal or written. Maybe it is time to look at ourselves first and work toward that change before we try firm persuasion to change others to visual literacy.

The schools of today need to teach more than just reading and writing. In the preface of a book titled need johnny read? appears this statement:

> "Our premise is that with changing environments, changing life patterns, changing home and school situations, and the changing problems and challenges facing today's youth, the function of schooling should be to prepare students for a future of accelerating changes by opening up new regions of thought and experience."[7]

It seems as though we at the public school level need to move toward more opportunities and elective classes which will fill the gap in the area of visual learning/teaching. Yes, students will still have to learn to read and write, but schools and teachers should assist students to learn another language which may be easier to understand and more interesting to work with than the language they read and write. Goldman concludes:

> "We urge teachers to make room in the conventional, established humanities curricular for study of the visual language because:
> --without such training, young people will get less and less from school, eventually becoming ciphers as citizens; brainwashed manipulated, and motivated by the mindless spellbinders of films and television; whereas

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[4] Bosworth, Grace. Opening remarks to the 22nd Lake Okoboji Educational Media Leadership Conference, August, 1976.

[5] Moorhouse. op. cit p. 5.

[6] Field, Walter S. Achieving Order From Disorder: Genesis of How We Know. Philosophical Library, 1973, p. 86.

[7] Goldman, Frederick and Burnett, Linda. need johnny read? Pflaum, 1971, p. xiv.

(Group 3 report continued)

> --with such training, students will get more out of their normal, in-school educational experience (Rather than being passive passengers on a conveyer belt).
> Visuals can enrich the study of all humanities disciplines while providing a new skill and a new form of literacy which are critically important communicators."[8]

Let's stop here with a rationale for visual literacy programs in the public schools and take a look at some of the programs in existence around the United States. On the following pages these are laid out in a matrix which gives the location of the project, the grade level, a brief description of the program, and a source for additional information. It would be impossible to include all programs in existence. This list is meant to serve as an initial guide to the reader.

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[8] Goldman, op. cit., p. xvii.

(Group 3 report continued)

TABLE 1. CURRENT VISUAL LITERACY PROGRAMS IN SCHOOLS (A Beginning List)

LOCATION	GRADE LEVEL	DESCRIPTION OF PROGRAM	SOURCE OF ADDITIONAL INFORMATION
Allen Jr. High School Austin, Texas	7-9	A classroom teacher utilizes still pictures in preparing for work with Super 8 films in teaching language arts to disadvantaged children	Doris Price Allen Junior High School Austin, Texas
Boise Public Schools Boise, Idaho	K-12	Critical analysis of media, still photography, film making, art, films as literature. Integrated with language arts, science, reading readiness activities, School district, ESEA, Title III funded	Neal Collett, Director Visual Literacy Boise Public Schools Boise, Idaho 83702
Broward County Public Schools Fort Lauderdale, Florida	K-12	Still photography, film making, art experiences, VTR, film as literature, analysis of media, perceptual training. School district, county funded	Miss Frances Hatfield Director, Learning Resources Broward Co. Public Schools 1320 Southwest Fourth St. Fort Lauderdale, FL 33310
Chicago, Illinois	Sec.	A program based on the premise that students who don't have the opportunity to produce their own TV films cannot gauge the impact TV has on their life. With this in mind students shoot, edit, and evaluate television films	Ford Foundation
Chili, New York	7-12	Utilizes visual literacy techniques for helping students who have trouble reading and writing to achieve higher competencies in this area	Ms. Goddard Gates-Chili School Chili, New York
Cleveland, Ohio	Elem.	Visual literacy techniques were utilized in an expanded and Adopted Learning Materials Project funded under the Ohio Disadvantaged Pupil Program Fund. A booklet was prepared by students to tell about the program entitled "Our View."	Paul W. Briggs, Supt. Cleveland Public Schools Cleveland, Ohio
Clive Elementary Des Moines, Iowa	3-6	Still photography, student made filmstrips, creative dramatics, video tape recordings, perceptual training. School district, ESEA, Title III funding.	Lela Mapes, Teacher Clive Elementary School Des Moines, Iowa
Corpus Christi Texas		An 8mm Student Film Festival is held each year; plans this year are to change it to a Student Media Festival.	Texas Education Agency 201 E. 11th Street Austin, Texas 78701
Dade County, Florida	K-12	A federally funded visual literacy project utilizing photography and video tape activities; project is not integrated but provides programs at all levels.	Dade County Public Schools Dade County, Florida
Enfield, Connecticut	Sec.	An alternative to the classroom in which students manage and direct a social science laboratory (with faculty acting only as advisors) and produce multi-media projects on the topics of their choice. *Pamphlet written by students who have participated in this project is available from National Resources for Youth, an organization based in New York City.	*Enfield Social Sciences Lab Enfield High School Enfield, CT 06082
Fort Worth, Texas	8	Film making as an activity to teach American history, career education and human relations.	Dale Young Fort Worth Public Schools Fort Worth, Texas

(Group 3 report continued)

TABLE 1 (cont.)

LOCATION	GRADE LEVEL	DESCRIPTION OF PROGRAM	SOURCE OF ADDITIONAL INFORMATION
Green Chimneys School	K-8 Special Education Center	Still photo-film marketing, outdoor education, creative dramatics, VTR, films as literature, perceptual training. School district funding.	Frank Weddell, Director Visual Literacy Program Green Chimneys School Brewster, NY 10509
Gresham, Oregon	Primary	Utilizes visual literacy skills to achieve heightened verbal literacy and positive self concept in primary classrooms.	Sue Miller Orient Grade School Gresham, Oregon
James Russell Lowell Elementary School San Diego, California	K-6	Still photography, film making, art experience, creative dramatics. Local district, private grants funding.	Gail Guth Reading Specialist Lowell Elementary School 1110 Beardsley Street San Diego, CA 92112
Kemmerer, Wyoming	High School	Still photography, film making, video tape, Federal funding, ESEA, Title III.	Steve Shelsta, Counselor Kemmerer High School Kemmerer, Wyoming
King of Prussia, Pennsylvania		Incorporates visual literacy techniques in teaching Special Education students.	Lucille Burbank 200 Clubhouse Road King of Prussia, PA 19406
Lewisburg, Pennsylvania	3-5	Still photography, film making, art, VTR, film as a literature, perceptual training, writing. Funded by school district, ESEA, Title III.	Mr. Patsy J. Marra Language Arts Coordinator Lewisburg Area Schools Lewisburg, PA
Milford Project Milford, Ohio	K-12	Comprehensive, sequential visual communications program including basic skills, sophisticated perceptual understandings, production skills and interdisciplinary program projects. Commercial, local, district, university funding.	Roy Ferguson & Jon Shorr, Co-directors Milford Visual Communications Project 5701 Pleasant Hill Road Milford, OH 45150
Montebello, California	K-7	Funded by ESEA, Title I. The project utilizes visual literacy skills to improve verbal skills and self concept. Of particular interest is a program of utilizing visual literacy skills in teaching English as a second language.	Montebello Unified School District Montebello, CA
New York	9-11	In about 50 classrooms in the state of New York, students are producing television newscasts in order to develop their social studies competencies and heighten their awareness of the television medium.	New York State Department of Education
North Reading, Massachusetts	6-12	Screen Education Project concerned with the "Self-realization" of the individual, utilizes the study of movies and television. Funded by the U. S. Office of Education.	Bureau of Research U. S. Office of Education
Red Oak, Iowa ("Media Now")	K-12	Variety of kits covering still photography, film making, art, creative dramatics, VTR, film as literature, critical analysis of media, perceptual. Funded by ESEA, Title III, U. S. Department of Education, and National Endowment for the Arts	Ron Curtis, Program Director, Project Media Now Southwest Iowa Learning Resource Center 401 Reed Street Red Oak, IA 51566
Rochester, New York	K-12	Variety of programs at all grade levels.	Dr. David Wood Curriculum Director Rochester Public Schools Rochester, New York

(Group 3 report continued)

TABLE 1 (cont.)

LOCATION	GRADE LEVEL	DESCRIPTION OF PROGRAM	SOURCE OF ADDITIONAL INFORMATION
Roanoke City Public Schools Roanoke, Virginia	K-12	A series of traveling lockers containing a kit of equipment that will permit any *teacher in the district* to teach children how to use still photographs, filmstrips, sound slide shows or movies. School district funded.	Grace Bosworth 3612 Bohon Street, N. E. Roanoke, VA 24012
Salem, Oregon	K-12	After utilizing federal funding for several experimental visual literacy programs at various grade levels, the school system has now committed itself to funding and integrating visual literacy programs, K-12. Teachers have been receiving training and the program should be in operation this fall (1976).	Lucille Salisbury Curriculum Department Salem Public Schools Salem, Oregon
Setaucket Medical Center East Setaucket, New York	K-3	Art experiences, creative dramatics, perceptual training. School district funding.	Lawrence N. Gould, O. P. Cons. Early Childhood Education Medical Center Main Street East Setaucket, NY 11733
Uniondale, New York ("EGERIS" - Graphic Expression Reading Improvement System)	2-9	Video tape recording, critical analysis of media aimed at improving reading skills. School district, ESEA, Title I funding.	Dorothy M. Dietrich District Supervisor of Reading Uniondale Union Free School District Goodrich Street Uniondale, NY 11553

1. A useful, informational source is an unpublished work entitled Visual Literacy Survey by Lida Cochran. (See bibliography)
2. The International Visual Literacy Association is planning to prepare a Casebook of Visual Literacy Programs in the near future. Further information about this publication may be obtained from AECT.

IMPLEMENTING A VISUAL LITERACY PROGRAM

RESPONSIBILITIES OF THE MEDIA SPECIALIST

It is of utmost importance that the media specialist be involved with the initiation, planning, and implementation of literacy programs through his/her regular responsibilities of:

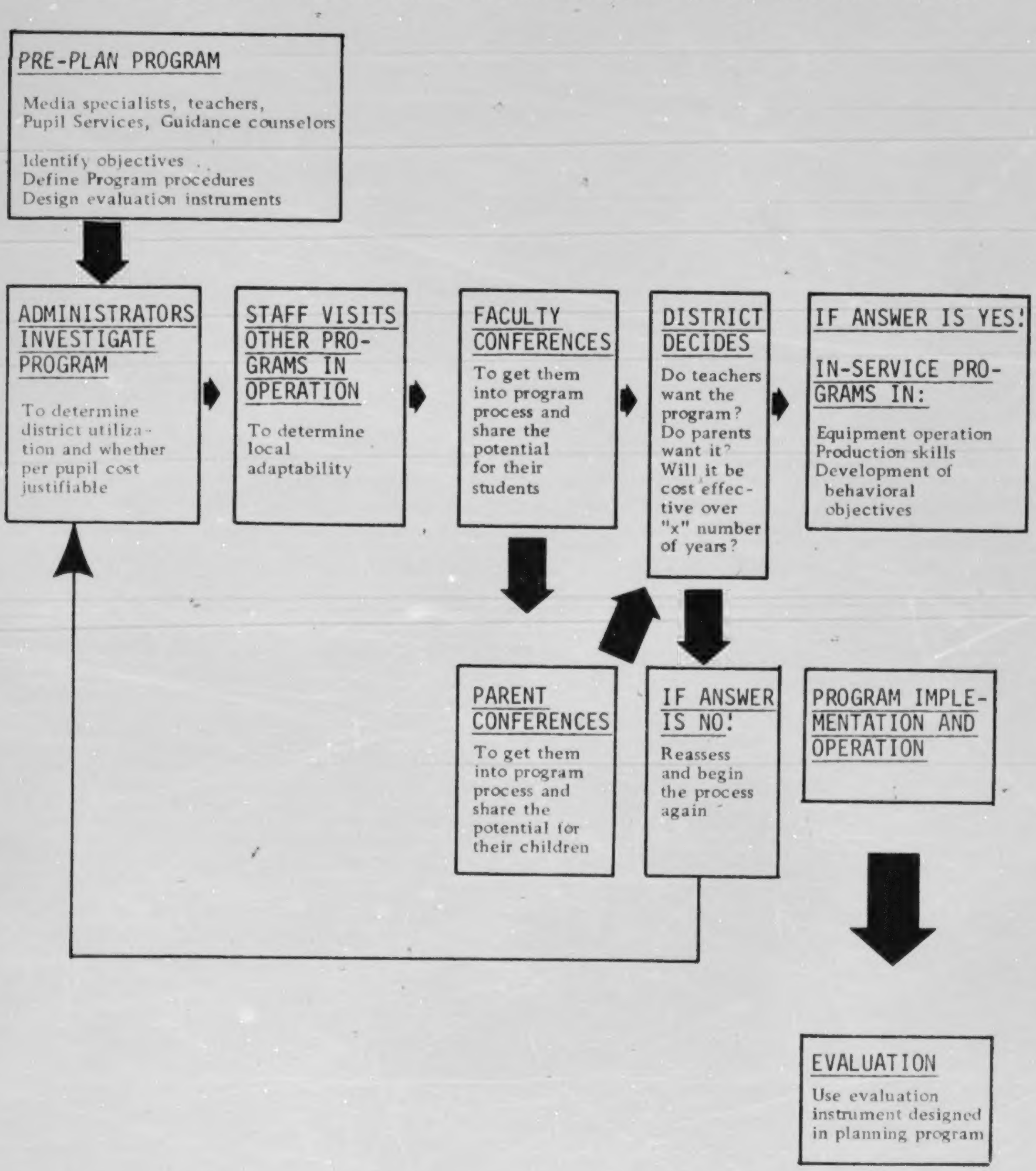
(1) Curriculum integration
(2) In-service training
(3) Selection
(4) District level coordination
(5) Resource development
(6) Library Media
(7) Distribution
(8) Production
(9) Maintenance
(10) Community resources

Adequate financial support is often the key factor in initiating any new program. As a Media Specialist, it behooves you to try to find answers to the following questions, as they relate to your local situation when exploring the possibilities of initiating visual literacy programs.

(1) What funding is available at local, state, and national levels?
(2) Who makes the budget spending decisions locally?
(3) What support is available from PTA's, PTO's, concerned parent groups, booster clubs, and other local organizations?
(4) Who do you contact for information on funding at the state level? at the national level, Health, Education and Welfare (HEW)?
(5) What programs already in operation in your district are being fully or partially funded by federal or state funds? (i. e., Career Education, Emotionally Disturbed, Work Study, Alternate Learning, Mainstreaming, Guidance, Learning Disabilities, Independent Study, English as a Second Language, Gifted, Reading, etc.) Has consideration been given to incorporating "visual literacy programs" as a part of these projects? If not, why not?

(Group 3 report continued)

TABLE II. FLOW CHART FOR IMPLEMENTING A RECOMMENDED VISUAL LITERACY PROGRAM


PRE-PLAN PROGRAM
Media specialists, teachers, Pupil Services, Guidance counselors
Identify objectives
Define Program procedures
Design evaluation instruments
ADMINISTRATORS INVESTIGATE PROGRAM
To determine district utilization and whether per pupil cost justifiable
STAFF VISITS OTHER PROGRAMS IN OPERATION
To determine local adaptability
FACULTY CONFERENCES
To get them into program process and share the potential for their students
DISTRICT DECIDES
Do teachers want the program? Do parents want it? Will it be cost effective over "x" number of years?
IF ANSWER IS YES!
IN-SERVICE PROGRAMS IN:
Equipment operation
Production skills
Development of behavioral objectives
PARENT CONFERENCES
To get them into program process and share the potential for their children
IF ANSWER IS NO!
Reassess and begin the process again
PROGRAM IMPLEMENTATION AND OPERATION
EVALUATION
Use evaluation instrument designed in planning program

(Group 3 report continued)

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1126 16th Street, N.W., Washington, DC 20036

International Visual Literacy Association (IVLA) Center for Visual Literacy, Gallaudet College, Washington, DC

National Association for Media Educators (NAME)

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GROUP 9: VISUAL LEARNING

COMMITTEE MEMBERS:

Kathryn T. Back
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The use of the term "visual literacy" has substantially increased since The First International Visual Literacy Conference was held in 1969, however, the construct is not well understood. The nature and constituents of this construct need to be well articulated so that practical applications and research have a focus.

In order to provide a beginning to the understanding of this construct, assumptions, hypothesized behaviors, and implications of these assumptions and behaviors in visual learning, one of the constituents of visual literacy, are outlined.

ASSUMPTIONS:

1. Visual learning encompasses all naturally occurring or specifically designed sources visible to the eye except that which is formulized in verbal languages.

   Rationale: The total education of any individual does not take place in formalized institutions. Much learning takes place as a result of the individual's own efforts, either before entering the institution or during attendance at the institution. This is particularly important for the area of visual learning because the visual sense is involved in a very significant way right from the time of the child's birth. The visual abilities acquired by the individual on his own should not be ignored in considering visual learning. There are some formalized experiences provided for the learner through a variety of academic courses offered in the schools and colleges. Therefore, the individual's level of visual learning is the result of the contribution of both sources of visual inputs.

2. Visual learning is dependent upon the maturational level as well as the nature and extent of prior learning experiences.

   Rationale: It is a well known phenomenon in understanding humans that there are recognizable differences which make each individual unique. The composition of a group of individuals forming a specific class in the educational institutions as they currently exist would obviously make each class unique in several respects, e.g., family background, socioeconomic status, and intellectual capability. For the instruction and the assessment of the level of visual learning, the developmental maturity along with the kinds and extent of previous learning experiences of each individual becomes very important.

3. Visual learning develops in an invariant sequence of stages whereby each subsequent stage subsumes the abilities acquired in all earlier stages.

   Rationale: Visual learning may be contigent upon and is not isolated from other cognitive processes. There is evidence from developmental psychologists that cognitive ability develops in a progression of stages for all humans. The early stages of cognitive development are crucial for planning any instruction, because the influence of the cognitive repertoire of the learner has been shown to determine significantly the effect of the planned instruction. The consideration of the prerequisite learning skills may not take into account the cognitive readiness of the learners. Therefore, it is reasonable to suggest that visual learning should take place after considering both cognitive readiness and the relevant prerequisite abilities.

4. Visual learning is mostly a process of active participation by the learner.

   Rationale: Active participation means the conscious processing of visual inputs. It is well known that any time an individual opens his eyes the sensorium is bombarded with a multitude of visual inputs. This does not mean that all that is seen is necessarily processed and related to what the learner has already learned. Unless the visual inputs are consciously processed and related to the existing knowledge of the learner, visual learning will probably not occur.

BEHAVIORS IN VISUAL LEARNING

The hypothesized behaviors and sequence below represent areas of visual learning rather than specific unitary behaviors.

Depending upon the developmental level of the child and his prerequisite abilities, sub-areas from each identified area may result in providing curricular directions. For a specific curricular unit the sub-areas identified may require a thorough consideration in order to determine the sequence of presentation for effective learning. The identified areas should not be considered to be a complete or exhaustive list. These merely indicate some potential and obvious areas that could be identified under the constraints of time and library resources.

(Group 9 report continued)

I. Recognition of:
  a. movement
  b. objects and organisms
  c. color
  d. shape
  e. size
  f. distance
  g. spatial orientation

II. Matching of:
  a. movement
  b. objects and organisms
  c. color
  d. shape
  e. size
  f. distance
  g. spatial orientation

III. Discrimination of:
  a. movement
  b. objects and organisms
  c. color
  d. shape
  e. size
  f. distance
  g. spatial orientation
  h. pictures/visuals

IV. Classification of visuals

V. Ordering of visuals

VI. Selection of visuals for a specific purpose

IMPLICATIONS

1. Although an attempt has been made to identify general and broad categories of behavior, the list may not be complete. It is possible that previous research may have dealt with many of the relevant categories; therefore, a systematic search of the

literature should be made in an effort to: a) determine other relevant categories; b) gather research evidence to determine critical periods for systematic instruction; and c) determine the emergence of visual abilities as a result of planned intervention.

2. On the basis of the behaviors hypothesized in this report, assessment measures (formative, summative, and diagnostic) can be developed, keeping clearly in mind the purpose of assessment, the target population, and the content of visual learning.

3. It is essential to determine the order in which the hypothesized behaviors develop in learners. Sound longitudinal research could provide convincing evidence.

4. For the categories of behaviors hypothesized, appropriate instructional materials would need to be developed, after considering the research results pertaining to specific behaviors and the learners involved.

5. Instructional strategies for the development of the specific visual skills for various target populations need to be explored for their effectiveness.

* * * * * *

GROUP 4: VISUAL LITERACY AND SOCIETY
The Television Commercial

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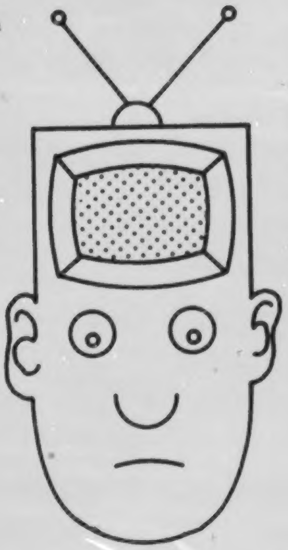

Group 4's report: VISUAL LITERACY AND SOCIETY, explores the role of television commericals in society--how commercials influence us, what techniques are used to establish that influence, how commercials might be analyzed by the consumer and what implications might be presented by such analyses. One particular commercial is analyzed in depth as an illustration of our model for analysis.

PERVASIVE NATURE OF TELEVISION

More households in the United States have TV sets than have indoor plumbing. Ninety-eight per cent have TV sets; 94 per cent have plumbing. More than half of the TV sets are color sets. The set in a typical home is turned on an average of six hours a day. The average person will watch the equivalent of ten years of television in his lifetime.

There is little argument that television has a tremendous visual impact on us, affecting how we feel, what we think and how we spend our money. If "visual literacy" is indeed important and of concern, then television simply cannot be ignored, and we must be concerned with how the obviously visually literate people who produce television programming have an effect on our everyday lives. And, accepting those premises, we cannot ignore the commercials, for, as William Kuhns has said, "Commercials are created for a single purpose: to sell. Yet, because of their frequency, their creative strength, and above

(Group 4 report continued)

all their fantastic presence (the average viewer sees 600 commercials a week), no one can begin to understand television without some understanding of the commercials. Commercials are indeed 'the best and the worst of TV.'"

And when commercials are at their best, they have a serious effect on the way we look at the world and its issues, be they frivolous or relevant. For example, are sports fans influenced to buy a popcorn popper, or more recently a hamburger cooker, because one of their heroes, Joe Namath, tells them how good those products are? Probably. Do we fantasize in our own Walter Mitty minds about being something we aren't because of television commercials? Do we drink Colt 45 Liquor in order to fantasize that it just might make us a little more like the guy in the "common place, day-to-day living" commercials who recovers calmly, to accept a Colt 45 from a beautiful girl who swims over to him with it, after a shark has bitten in two the floating table at which he had been sitting? Does another commercial really make us want to "Come up to the Kool taste" in life?

Television presents the product maker and the product advertiser with a far reaching and powerful means of communication. It is now possible to communicate the same message to tens of millions of persons at the same time.

Polaroid Corporation in one of their ad campaigns said that "Once or twice in a person's lifetime something is invented that actually changes the way we live our lives. Television is one of these inventions."

Sony Corp. said that "With every major advance in communications the whole world changes." Television has changed our individual worlds and how we perceive the rest of the world. Values are no longer based only on interaction with family, school and church as they once were.

TV commercials act as powerful forces in shaping our lives. They suggest a soap to wash with and the brand of cologne the men in your life might wear (or maybe they should wear nothing at all). If your man uses brand X after shave maybe both of you will go down in history. Commercials suggest a brand and style of underwear which can increase your self-confidence, knowing that your underwear will not let you down in tight situations.

They also suggest styles, colors, shapes and even sizes of clothing to be "with it." No matter that your size 40 waist will not fit into a sharp looking 36 inch waist that the TV model is wearing.

The kind of car you drive or the airline that you fly is also critically important for your self-image and the image others have of you. Even though you may only buy a new car every three or four years, you will see hundreds of commercials for new cars on TV. You might wonder whether or not you bought the "right" car. Maybe you should have waited or bought a larger or smaller one.

Today's commercial jingles are one of the common phrases that bind us together, and many can be recalled by the vast majority of the American public much the same way nursery rhymes were recalled a few years ago.

(Group 4 report continued)

It's the real thing
Try it you'll like it
I can't believe I ate the whole thing
The pause that refreshes
Have it your way
We did it, America
We do it all for you
Plop, plop -- fizz, fizz

TV commercials go beyond giving us product information and may shape our values and thinking processes. They may catch the individual off-guard in his own home where he feels secure, in charge and the master and shaper of his destiny. All of a sudden, unannounced and uninvited, a salesperson pops into the living room on the TV screen and says, "Hi, there. Feeling tired, lonely, thirsty, hungry, overweight, too old, backache, can't sleep or something else bothering you? Well, relax. I have just what you need."

Although we need to be somewhat cautious in our acceptance of commercials, it cannot be denied that there are also good aspects which must be considered. For example, Marshall McLuhan has said, "The historians and archeologists will one day discover that the ads of our times are the richest and most faithful daily reflections that any society ever made of its entire range of activities." Of course, some might react to that statement by saying that, if it is indeed true, it is certainly a sad commentary on our society. Be that as it may, or may not be, our modern society, with all of its conveniences, has been made possible only by large scale merchandising, which, in turn, is dependent upon mass advertising and television is the advertising medium with the most universal appeal and saturation. So, it may well be said that advertising on television has indeed made our lives better, in the material sense, at least. Again quoting McLuhan, "Most often the few seconds sandwiched between the hours of viewing--the commercials--reflect a truer understanding of the medium. There simply is no time for the narrative form, borrowed from earlier print technology."

Consumers of TV need to remember that it is the commercials that pay the freight. The same gusto that brought you "Cannon" helped bring the American public the Montreal Olympics live.

RATIONALE FOR ANALYSIS OF COMMERCIALS

Commercials are a microcosm of television in general, and perhaps of society. They use the latest in production techniques, combining visual and audio communication to influence and persuade us. They are a high intensity communicator. A tremendous amount of research, design, production expertise, and analysis goes into each commercial.

(Group 4 report continued)

Because of the pervasive influence of commercials and because we had access to a group of commercials for use in analysis, we decided to suggest a model for use in analyzing commercials and then to analyze one prize-winning commercial in depth according to our model. The commercials selected were the ones available to us and are unfortunately several years old. Nevertheless, we feel certain characteristics of the 1969 commercials we used are still seen in commercials currently being shown on television.

MODEL FOR ANALYSIS

Several questions should be answered in analyzing any commerical.

- What is the objective of the commercial?
- Who is the audience?
- With which shows will the commercials be used?
- What is being sold, if anything, besides the products?
- Does the commercial possess internal and external accountability?
- Is the commercial effective? Or does it have hidden dimensions?
- What design and production techniques are used?

We have isolated several factors that may be useful to determine or consider in analysis of commercials: the good life, image of the individual, setting, ego involvement, reality vs. fantasy, mood of universal expectancy, visual and aural asthetics, sex, timing, treatment of minorities, selling of effects as well as products and values implied in endorsements. We are suggesting a number of questions that may focus on these topics.

The Good Life

Compare your life experiences with life as portrayed in a commercial. Does the commercial stress individual decision-making processes or is there an emphasis on joining a band wagon? (Don't you wish everyone used Dial?)

Does the commercial promise an easy solution to a problem or is there a necessity for delaying gratification and exerting effort to overcome a problem? (Does the Man from Glad offer any answers to the solid waste disposal issues of today?)

What is the good life, as portrayed on television? Does that life resemble our own lives? Does the White Knight help every woman keep her house neat and tidy? (Do only women keep houses neat and tidy?) Does Big Wally always materialize to lighten her load?

Image of the Individual

Is the image of the individual always that of the young, good-looking person who never changes--someone who lives in a land where problems that arise or pain that is experienced can be corrected by the concept of the miracle? Do clothes, pills, drugs or things solve problems and increase a person's sense of self-worth and identity? Many commercials give the viewer the idea that pain, sickness and even death all seem to be conquerable and should not be endured. Since you only go around once in life, why suffer?

(Group 4 report continued)

Setting

As you analyze commercials, determine what setting is being used. For example, is it a home, office, automobile, out-of-doors, city, country, etc.? Are the settings reasonable in light of your experience or are they contrived settings which have little relevance to your existence? If the latter is the case, is the message really pertinent to you?

Ego Involvement

Do commercials attempt to portray life as their audience imagines their lives to be or dreams that their lives will become? Is an attempt made to make the commercial an obtainable "Fantasy Land" where the product is a magic carpet to transport the viewer from her or his world with its faults to a world without problems?

Is this portraying a real world situation for you? Are the producers playing on your desire to take a short cut in improving your situation? Will you really impress people by serving a particular beer or wine?

Self-perceiving Reality vs. Fantasy

One might investigate commercials and attempt to determine if an advertisement has application to one's life or is a product designed to help one escape to a fantasy. A person's concept of reality can be shifted from what he has experienced as reality to what the advertiser wants him to believe should be reality.

The Pepsi generation was portrayed as one which seems to be primarily interested in beaches, volleyball, skiing and leisure. Compare this conception of life with those young people you encounter. Are the issues of your life comparable to the issues of life as portrayed in commercials?

Mood of Universal Expectancy

Commercials are seen by vast numbers of persons and it seems reasonable to assume that ads influence what one wants from life. Airlines offer an easy quick way to get away to Hawaii or other exotic places. Consider the impact of that trip on the person who is unable to leave his/her physical environment for any number of reasons. The microwave oven is marketed as a time and energy saver. Many a viewer probably desires such a device when he/she sees over and over the miracles it offers while being confronted with hot kitchens and high utility bills. Consider the long-range impact on available resources if a constant "but bigger and better" is the way of life.

Visual and Aural Aesthetic

Commercials must hold the viewers attention to be effective in selling a product or service. One approach is to make the commercial a "work of art" that will hold an audience simply because it is pleasing to the eye or ear.

Is this commercial, although pleasing to sight and/or ears, leaving you with some afterthoughts that influence you with regard to their product? Does a well photographed camera commercial give you guilt feelings if you are not taking as many family pictures as you might?

Sex

Sex is a heavily worked aspect of commercials. A product that can be portrayed as making a person more attractive to the opposite sex will have a natural audience. Ads often play not only to the universal desire to be loved, but to the common fear of not being loved.

Do you really believe that a particular toothpaste or aftershave will make you irresistible to the opposite sex? Are there hidden dimensions that appeal to you such as the posture improvement in a woman wearing a certain brand of brassiere?

Gilbert Seldes has said, "In a voice that strokes the nerve ends, you hear of a shampoo that 'makes you feel every inch a desirable woman.' The insinuated suggestion of sexuality is not so deft in most places. Note that this shampoo does not make women desirable, it makes them feel desirable. A fine distinction. Nothing is said about being responsive to desire--or about desiring." This statement sums up very well the manner in which the man who conceives the commercial plans to use that commercial to alter your thought patterns ever so subtly. He may not lie to you, but he can put thoughts into your mind which enable you to make the decision that is most beneficial to him and his product.

Timing and Program Scheduling

The timing of a commercial has two important different dimensions:

1. Where it fits in within a particular program and the program leads into the commercial.
2. What time of the day the commercial is aired.

The timing of the commercial within a program or the program aired at the time of the commercial is not normally precisely controlled by the producer. This factor can enhance or detract from the effectiveness of a commercial.

The time of the day the commercial is aired is controlled by the type of audience the producer wishes to reach. Do the commercials in mid-afternoon orient you toward frustration with your stove or refrigerator while you are using them in preparation of supper?

Ethnic and Minority Roles

Consider the ways in which various ethnic groups appear in TV commercials. Are they cast in stereotyped roles? What effect might Mrs. Olsen's knowledge about the world have on other Scandanavians? What occupational roles are offered to various ethnic groups in commercials?

An allied area concerns the roles which women play in commercials. Analyze several and consider to what age group a woman belongs. In what activities does she engage? Can you determine what kind of educational preparation she has? Can you determine satisfaction with life?

(Group 4 report continued)

One might also profitably spend time analyzing what shows are sponsored by companies which utilize ethnic or minority persons in commercials. What features would seem to attract someone to the particular show?

Selling Effect and Product

Analyze a number of commercials in terms of what is being advertised along with the product. For example, Kentucky Fried Chicken not only offers finger-licking good, regular and extra-crispy, but also the opportunity to improve family life by going to the Colonel. McDonald's offers not only food but also quick service by clean kids. Think of other areas where a buyer is offering a product and an effect and determine which it is you really want or need.

Hero Worship

Hero worship is characteristic of some segments of the American way of life. The producer counts on transferral of a person's respect or involvement with a public figure to the product or service they promote.

Do you subconsciously think that your favorite comedian really believes that the car he is promoting is better than the others and do you tend to transfer your respect for her or him to that car? Do you subconsciously believe your favorite athlete uses a certain aftershave because he really believes in it?

Is the use of a sports figure to promote orange juice during a sportscast subconsciously making you think that orange juice is partially responsible for the physical condition of the athlete?

Production Techniques

"The TV commercial is something of a miniscule drama, a form all its own, focusing on conflicts of an ordinary day-to-day scale, and featuring the product as star," according to William Kuhns in Why We Watch Them.

It is through the captivating use of dramatic techniques that TV commercials are able to get and hold our attention, and once that is accomplished, we fall prey to the "pitch" exhorting us to buy, or sometimes give, or believe in, or have faith in, or use. Some of the techniques used are applicable to all visual forms, and thus familiar to us, such as the fact that the eye (at least in most of western civilization) normally moves from left to right, starting in the upper left-hand corner, but that objects on the right tend to stand out if there is anything the least unusual about them.

It is the use of techniques unique to television, and film in most cases, that has a greater impact. The use of zooming, panning, tilting and so on can attract and hold our attention. Again quoting from Kuhns, "The closeup appears, so frequent in commercials that people easily miss its significance: its ability to create a new perspective and subsequently a new framework for dramatic action...(TV has) the unique capacity of giving equivalent space and time to a man, a bar of soap or an automobile. Suddenly the physical object contains its own dramatic possibilities...a box of detergent can move through mid-air and pour itself into some woman's washing machine...a toy robot can perform its stunts for all young America to watch. In film, people are not the only characters. And in commercials, very rarely are they the stars."

In addition to the "mechanical" techniques involved, the television commercial can utilize satire, humor, characterization--all the nuances of the dramatic arts--perhaps better than any other medium can, or at least does. As detailed later in this report in the section specifically analyzing certain commercials, humor and pathos, just as in the theater, are perhaps two of the best "ploys" to use to "grab" the viewer. Who can overlook the apparent happiness of the child fortunate enough to have his own brand X toy, or the sadness of the high school girl who has lost her boyfriend to a rival with "Gleem-ier" teeth. These "almost-as-real-as-life" vignettes ring a familiar bell with most of us--we, or family, or friends have experienced the same moments of joy and depression, so we relate, and when we relate, we often buy, or at least have a "soft spot" in our hearts for a certain sponsor.

But is it really all that innocent? Unfortunately, the answer too often is "No." The person who devised the particular commercial that makes us damp-eyed knew exactly what he was doing. He is somewhat like the acquaintance who takes unfair advantage of your emotional state by stealing a peek at your diary. He is toying with your emotions with an ulterior motive. If he can warp your emotions enough--for either sadness or joy--he may have an impact on the decision you make among competing products. If he gets inside your heart with a cooing baby who is deliciously happy because she wears brand X throw-away diapers, you may well get the same brand for your little darling the next time you go shopping.

And how about that nice, grandmotherly type who is stopped by the "inquiring reporter" in the aisle of the grocery store and enthuses about Sudsy Brand soap flakes? The commercial producer does not come right out and lie to you, but he certainly wants you to believe that he is simply showing you a "slice of life," that the little old lady is just what she appears to be and not really an actress from Central Casting. And, apparently, a great many viewers believe just what that producer wants them to, and they rush out and buy Sudsy Brand because they just know that that nice lady in the store was real and telling of her very own experiences. Maybe not a blatant lie, but the practice is certainly misleading.

Evidence of the faith put into commercials by their producers and the sponsors is found in the care with which they are produced, their placement within the program and the broadcast schedule, and perhaps more importantly, their cost.

Commercials cost several times, per minute, what program content costs. It is not uncommon for a 60-second commercial to cost over $50,000 to produce. And, as Stanley Kubrick has said, "A feature film made with the same kind of care as a commercial would cost $50 million."

The world the television commercials literally throw at us is a confusing, fast moving place, offering promise of a better life, which, unfortunately, is not often available to many listeners, and even those to whom it is available find that you cannot really buy a better life after all. But, in spite of the obvious dangers which have been enumerated, we can hope that television in general will take a lesson from commercials, so far as appeal and the techniques we have been talking about are concerned. But as Kuhns says, "There has to be more than technique, of course, and as can be observed from the deluge of commercials using plenty of flash cuts with nothing to flash to, it is apparent that technique, as it so often does, has again outstripped the ability of most people to employ it. Nonetheless, in cinematography, editing, sound, graphics, and animation, the commercials have shown what can be done--hopefully providing the ideas and the means for those who can explore the expressive capabilities of such techniques further."

ANALYSIS OF A COMMERCIAL: STARVE A RAT

The target audience for this commercial appears to be persons in a workday setting who store their own garbage prior to its collection. This would include house owners, renters, persons in all types of families old enough to be involved in and responsible for garbage collection and storage. Tangentially it might also be aimed at landlords and/or building managers as well as elected public officials.

The commercial is a public service announcement and apparently is designed to stand on its own though its style would encourage use in sequence with dramatic stories with workday settings for a responsible station or to enliven dull program areas for more market greedy stations. In that sense, it is a "grabber." Its style is eye and ear catching with the message flowing or snapping in/on at the end.

Fear and fright are being sold along with the message of properly canning garbage. Protecting yourself from rat infestation or penetration is an obvious feeling that is projected, packaged and "laid on" the viewer by the images and sound. The crowded, interrelated, non-private urban world is depicted and invoked to free the viewer to "buy" his responsibility for his community setting. Images of the lighted windows, sounds of a barking dog and muted phone conversation and cable from the fire escape to the open garbage which awaits the voracious rodent are all used to reinforce these selling points. Values of cleanliness, orderliness, self-discipline and communal awareness are apparently part of the thematic thrust of the commercial.

In terms of external accountability with FCC regulations and broadcasting standards, the commercial seems in order. Sensitive viewers might be slightly worried about the dramatic overkill and frightening ambience of the message. Groups such as Action for Children's Television might be concerned about the frightening effects on children of even so important a message in an urban area. Frightening techniques are frightening techniques whether in the service of selling rat control, The Exorcist, Jaws or Bambi!

This leads to criticism of the commercial in terms of its internal accountability. Is it too exciting and "sexy" in technique for its own good as to objective and theme? Might it hook people on "scary" instead of "putting lids on garbage cans?" It is an effective commercial but it does contain a few ugly hidden dimensions. The frightening qualities of overkill have been underscored already. There appears to be subtle sexual imagery placed in the commercial either consciously or intuitively by the creators. The coupling of the female telephone voice with the cable the rat runs across, the movement down the phallic pole with the rat penetrating the circular can may result in imagery designed partly to frighten women directly (and their men indirectly) into getting the lid firmly on cans that contain garbage. Some will argue that this hidden dimension or persuader is reading into the commercial while others will contend it is truly there and however ugly or difficult, we must learn to deal with it. The viewer probably needs to be just as aware and on guard with public service announcements made on his behalf as with blatant, crass, destructive and totally acquisitive ads such as the one in our live presentation on the Volvo. One final and significant way for persons to do this is by learning to closely analyze the design and production techniques used to create the commercial.

Having students produce their own commercials on a small scale might help develop these skills of critical evaluation. Using design techniques, they can storyboard and then shoot their commercials on video tape, Super 8mm or 16mm film. Understanding the media by doing the media is a proven way to approach visual literacy.

Another easy and open approach is to have people study commercials carefully. To this end a close analysis of a sixty second public service commercial, Starve a Rat follows: It was viewed shot by shot and run over fifteen times with sound on and off, and both backwards and forwards. The close analysis yielded the following data:

The sixty-second spot contains:

a. 20 shots (a shot being a continuous take of film - camera on to camera off.)
cf. detailed shot analysis chart that follows this summary.

b. Three continuity errors in take, camera movement or editing.

c. Three sound effects: 1) dog barking
2) phone ringing
3) can lid fitting in place on garbage can

d. Approximately 25-30 background words of dialogue in telephone conversation partially muted by music.

e. 30 words of clear narration spoken by a firm, authoritative male voice.

f. 4 printed words - (also simultaneously spoken) STARVE A RAT TODAY.

g. Music of a heavy, pounding nature that enters early and carries the visuals to a point midway through narration toward the end (last fifteen seconds) of the commercial.

1) drums - pounding and climactic
2) piano - low, and rolling rhythmically in repetitive pattern
3) violins - intense and strong
4) bells - swiftly sounding in time with drums and piano
5) horns - blaring
6) flute - wailing slightly

It is an intense beat, exciting and fast, expectant, scary, thriller type.

(Group 4 report continued)

SHOT ANALYSIS CHART Starve A Rat Today 60 seconds

AUDIO	VISUAL
Dog barks	1. Fade in on apartment building - lighted windows Tilt down
Fx: Phone rings twice Woman's Voice: "Hello Martha, thanks for calling back, I've had a problem..."	2. Dissolve to pan right on windows in medium shot- silhouette in window of person's figure - zoom out - cable in foreground pan left to catch rat on cable and power zoom in close on rat.
	3. Cut to close up of rat's face - head on
	4. Cut to side shot of rat - mid distance shot. Rat moves out of frame to left from right.
Music up on close-up on rat's face "I've got to go to a school meeting..." Music up and continues	5. Cut to undershot of belly of rat moving right to left (fake insert of rat on glass plate - no cable present if looked at closely)
	6. Cut to long side shot of rat moving right to left on cable.
	7. Cut to underbelly of rat running on cable which is clearly visible this time.
	8. Cut back to long shot on rat on cable running right to left
	9. Cut to close up of rat's face head on.
	10. Cut to rat crawling down pole - top to bottom movement
	11. Cut to close shot of rat coming down pole.
	12. Cut to rear of rat-camera moves down the pole - rat stops and there is slight camera hesitation and pull back - another minor flaw or mistake.
	13. Cut to front of pole - medium shot of rat moving on down the pole.
Music down and in back of... Narrator's Voice: "A 75 foot telephone cable won't stop a hungry rat looking for garbage."	14. Cut to rear tracking shot behind rat running down into can.
	15. Cut to below - rat moves into frame top to bottom coming head on at the camera.
	16. Cut to shot of rat in garbage moving under popcorn box (red and white) zoom into the garbage.
	17. Cut to higher shot showing rat rooting around in can. Careful observation shows it is a different can of garbage, no popcorn box for openers - a continuity error, minor. Camera spins a little at the end of the shot.
Music cuts off: "But a garbage can will. Your best defense against rats is a garbage can with the lid on'. (special emphasis on the last four words) Fx: Sound of lid clinking into place. Slight pause for emphasis Narrator: "STARVE A RAT TODAY"	18. Dissolve to shot in stage (not natural) setting of garbage can --right hand of person garbed in long, black sleeves enters frame right and lifts lid of garbage can while left hand drops paper bag into can.
	19. Cut on the action to bottom of garbage can looking up as bag comes crashing down on top of camera (subjective shot angle.)
	20. Cut on action of bag drop (which may be slowed down in motion slightly) to right arms replacing lid - slight tilt down and logo is superimposed at bottom of the frame STARVE A RAT TODAY.

* * * * * * *

This is what we saw and heard in a close analysis of the Commercial. We worked from a grid analysis as follows:

SOUND	MOTION	PICTURE
Dialogue	Object	Frame/Composition
Narration	Camera	Aspect/Angle-Lenses
Sound Effects	Editing	Tone/Light-Color-Stock

Comment: This commercial is designed carefully to capture and hold the viewer's eye and ear. Through them, a message is to be delivered (rats get into uncovered garbage) and an action is to be reinforced or instigated (put the lid on the can).

(Group 4 report continued)

Interest is grabbed through dramatic lighting of the set or location achieving strong contrasts between the lighted areas and the darkened areas. Mournful sound effects are used, namely the dog barking and the phone ringing. These combine with the stark setting and camera motion to sustain interest. A human figure is shown silhouette and a human voice is introduced as the camera pulls back and over to catch a rat perched on a cable in the left foreground. The camera zooms abruptly and swiftly in on the rat (camera motion).

Seven quick cuts (editing movement) and the pounding, exciting music follow showing the rat moving from right to left (against the grain of the usual left to right motion with which we read moving images and thus calling attention to the object movement). Two frightening close-ups of the rat are included in this sequence. These generate dramatic and intense interest. One shot in the sequence (#5) is a fake shot cut into the sequence. It is a shot of a rat running over a clear glass surface - it is not noticable except on close examination due to the fast cutting.

Another series of eight shots (#10-17) follow showing the rat moving from top to bottom of the frame (again opposite to the down-to-up way we usually "read" the frame in moving pictures). The rat also moves down the pole into the circular can. This sequence includes three striking close-up shots, two from the rear of the rat and one in front.

Clear narration comes in over top of the music at the end of this sequence and then as the shot dissolves to the stage setting of the garbage can, the music stops and the narration continues firmly, clearly and authoritatively on its own, delivering the basic message that garbage belongs in a garbage can with the lid on! These last four words receive special emphasis. A series of matching cuts are beautifully done going from the lifted lid to a subjective shot of the garbage falling into the can and back to the lid clinking into place. The final visual logo STARVE A RAT TODAY is spoken on the sound track simultaneously by the narrator and ends the commercial.

In summary the commercial, a CLIO prize winner for 1969 in the Public Service Category, is well done but has many aural and visual dimensions that make it a worthy example and challenge to a viewer's level of visual literacy.

CONCLUSIONS AND RECOMMENDATIONS:

The foregoing analysis of commercials adds considerable credence to the thesis that television in general, and commercials in particular do have an almost pervasive influence on our society - our buying habits, our standard of living, our interpersonal relationships, our attitudes about issues, and even our mores. However, the important point to remember is that this powerful force may be used for beneficial or "detrimental" purposes, it may mislead us or "show us the light."

If we accept this concept, then we must also be aware that the people who control television, and more particularly those who conceive and produce commercials, are in a position to have an almost God-like role in our lives. Thus, as in so many aspects of life, we find that we must depend upon the foibles of individuals, and this can be a frightening prospect. The person creating the commercial may, as the quote by Gilbert Seldes earlier in this

(Group 4 report continued)

report indicates, "convince us to take certain action, or to believe certain claims, without ever using specific directive wording." It is this tendency on our part ot "fill in the gaps" so that we hear and see what we want to see and hear that is the real threat perhaps. Our visual naivete may well be leading us to accept others' ideas and standards, and may well have a lasting effect on our society and the way it progresses, or doesn't in our second 200 years.

To help alleviate this problem - threat, really - we need to educate people to the fact that material success should not be the major criterion for evaluating how "good" one's life is, as television commercials would lead us to believe. Acquisition is not necessarily good in and of itself. Too, we need to help people understand that the moral values they see on television are, not necessarily what we should be striving for. We need to educate our young people to be more critical viewers than we have been - to help them understand that they must make their own judgments, and that they must not always accept at face value what they see and hear on television. This is one area in which many, probably most, high schools and universities are remiss. They fail to understand the pervasive nature of the television medium, and the molding effect it has had on all of our lives. This oversight, or neglect, must be corrected - courses in "television appreciation," if you will, might be added to those designed to create and nurture appreciation of music and literature, for example.

Of even greater import, perhaps, is what all of this means in light of "visual literacy." As was pointed out on the first page of this report, "If 'visual literacy' is indeed important and of concern to man, then television simply cannot be ignored, and we must be concerned with how the obviously visually literate people who produce television programing have an effect on our everyday lives." Without debating definitions of visual literacy, without concern for its actual role or place in education, we must realize that our young people have grown up with visual imagery, that they accept it, that they probably believe it, and that we must, from the earliest possible age, begin to help them live with, or actually cope with, the visual bombardment of television to which they will be exposed for literally thousands of hours. If there is any doubt of the need for our understanding of the importance of this visual force, the outlining of the inherent dangers of not understanding, as indicated in this report, should dispel that doubt.

(Group 4 report continued)

APPENDIX

Various aspects and elements of a commercial are listed below and briefly explained. Discuss these elements and, where appropriate, cite examples from your own experience.

TITLE: Advertising agencies identify each commercial with a job number and a name: for example, Kleenex "Boutique," United Air Lines "Stagecoach," RCA "Ted Lewis." Neither the name nor the job number appears on the live commercial, but you can probably make a close guess at the name for the purpose of your own identification.

INTENDED AUDIENCE: Many television programs address an undifferentiated mass audience, and yet the nature of certain products may call for a more, specified targeting of the message. If you were an advertising manager, how would you target a commercial to reach the different segments of American society?

DOMINANT THEME, SLOGAN, OR JINGLE: Does the commercial repeat or reinforce a single memorable message on the audio track?

DOMINANT IMAGERY: Is there a consistent character or setting which is used repeatedly in the visual part of the commercial? Cowboy, dynamic young people, cartoon character?

UNIQUE SELLING PROPOSITION: Many commercials make the consumer a specific promise: If you use this product, you will get this benefit.

KEY SELLING POINT: What is it about this product which makes it different from and superior to all its competive brands? Wider seats, more head room, more lather, etc.

TECHNIQUES: What selling/persuasion techniques does the commercial employ?

PACE: The speed of a commercial, audio and visual, is a very decisive factor in the persuasiveness of a message. Do commercials influence the program or vice versa?

SCALE: The size of a product in relation to its actual size and the size of the TV screen can be as important as other factors in communicating the nature, value, and quality of that product. Notice close-ups, extreme close-ups, exaggeration, over-sized faces, or images that fill the whole screen.

VOICE: Is the announcer a man or a woman or a child, quality of voice, speaking or singing, any distinctive ethnic or territorial dialect used?

TONE: Is the commercial hard sell, emphasizing the product exclusively with a hard-hitting sales pitch; or is it soft sell with a certain amount of entertainment included?

Note: The above terms are taken from EXPLORING TELEVISION by William Kuhns.

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GROUP 7: VISUAL LITERACY CONCERNS IN A CURRICULUM DESIGN PROCESS

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INTRODUCTION:

Group 7 was made up of eight individuals from varying parts of the United States, with different experiential and cognitive bases in visual literacy concepts and curriculum design, but with a common interest in incorporating visual literacy concerns into a curriculum design. The following is an effort to incorporate examples of activities which develop visual literacy skills ranging from kindergarten to college level as listed in "A Hierarchy of Visual Literacy Skills" developed by Jack L. Debes, 1969. We have used a generally accepted curriculum design model and have tried to marry the curriculum model to Debes' hierarchy.

CURRICULUM DESIGN

In 1969 Debes asked, "How can we provide children with learning opportunities that will lead to visual literacy? No one knows very much about how we would go about achieving objectives of these kinds, but I feel there are ways." At this conference, seven years later, Jack Debes and others have reinforced the idea that not much has been done yet to resolve this problem.

(Group 7 report continued)

The curriculum design model offers a systematic way of integrating visual literacy learning opportunities into any curriculum. For decades curriculum developers have struggled with the problem of finding "the one best way" to incorporate intelligent media selection into curriculum planning. The fact is that there is no "one best way." Each curricular situation must be approached from an open perspective which allows appropriate media choices to be orchestrated with the goals and objectives in question to meet the special demands of learners.The demands of a set of visual literacy skills identified by Debes (1969) and verified by Debes at this conference provide a critical but seldom used approach for use by those concerned with curriculum design.

SELECTION OF A MODEL

During the last twenty years, society in general (and educators in particular) have become more aware of the necessity of sharpening broad goals into more definitive statements, i.e., objectives. It is not our purpose to debate the pros and cons of the objective movement per se. However, we do feel that most people are comfortable with the notion of identifying certain elements within a generalized curriculum development scheme. The general model which we have chosen to use is again not intended to be that "one best way." It does, however, contain the primary elements with which most curriculum designers are concerned.

The model presented here is patterned after the Arends, Masla, and Weber model developed at Syracuse and Buffalo Universities in the early 1970's. Its original application was in developing modules for Teacher Corps training. Its elements, with brief explanations for each, are shown in Figure A on the following page.

This curriculum model seems especially well suited to incorporating visual literacy skills into the curriculum. By specifically identifying areas of prerequisite capabilities (for example, the visual literacy skills listed in Debes' hierarchy), it enables learners and teachers to check out these skills before instruction. Should it be determined that learners lack particular skills, they can be branched to other objectives which should bring them to their necessary entry levels. The curriculum development examples offered later in this report emphasize the importance of the prerequisite element in the model.

Some of the model elements need little, if any, special explanation. However, other parts are neatly suited to the goal of incorporating visual literacy skills into the curriculum and should therefore be discussed.

Listing an array of Instructional Alternatives allows learners more freedom of choice than traditional "funnel" approaches where each learner is directed through the same fixed sequence of events. Obviously, identification of these instructional alternatives needs careful attention by curriculum designers. Here is where media alternatives and instructional strategies which match the expected behaviors and idiosyncracies of learners come into play. Learners who demonstrate special affinities for particular modalities (aural, tactile, verbal, visual and combinations of the same) are thus allowed

(text continued on page 75)

(Group 7 report continued)

FIGURE A - Curriculum Development Model[1]

Statement of Objective: indicates the expected behavior of the learner after instruction.

Prerequisites: reference to areas of competency learners should have achieved before attempting the objective.

Pre-test: used in part to verify prerequisites; also used to determine learners previously acquired skill to perform the objective.

Instructional alternatives: an array of choices designed to help learners achieve the objective; may incorporate both media and methodological alternatives. Learners select alternatives best suited to their needs.

Post-test: used to determine if the learner has achieved the objective. Alternate forms may be used as a pre-test.

Remediation: indication of what should be done if instructional alternatives are unsuccessful in helping learners to achieve the objectives. May also address the question of retention of the objective.

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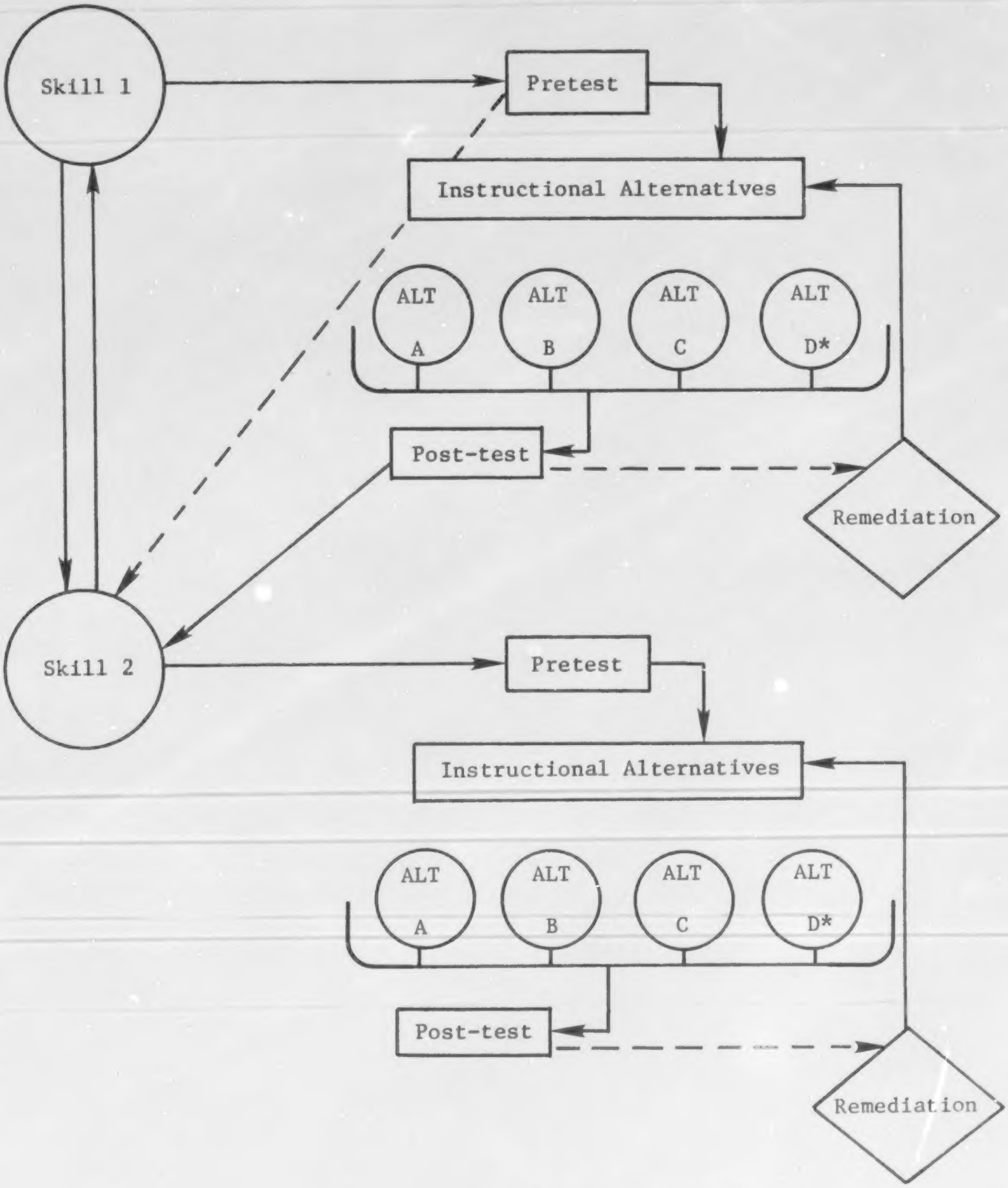
[1] The model, as described here, is not as complete as the one used in the Buffalo and Syracuse Teacher Corps work. Readers should refer to the original source, Arends, Masla and Weber, "A Handbook for Developing Modules for Teacher Education," Buffalo and Syracuse Universities, 1971.

(Group 7 report continued)

Figure B - CURRICULUM MODEL FOR VISUAL SKILL


Skill 1
Pretest
Instructional Alternatives
ALT A
ALT B
ALT C
ALT D*
Post-test
Remediation
Skill 2
Pretest
Instructional Alternatives
ALT A
ALT B
ALT C
ALT D*
Post-test
Remediation

*teacher/student designed

the advantage of utilizing the approaches which will most readily help them achieve. A particularly useful strategy is to always provide an open-endedness to the list of instructional alternatives by including as the last item the phrase "learners may design their own methods for achieving the objective." As ego shattering as it might be to some teachers and designers, learners can quite often "find a better way."

Volumes have been written on the matter of how to design tests. However, it seems of special importance to reiterate that post-tests need to offer the learners the opportunity to "mirror" exactly the performance expected of them as stated in the objective in question. Implications for appropriate testing of visual literacy skills should be glaringly apparent. Yet it is very easy to err in preparing test devices for measuring visual literacy and content skills which actually require different combinations of competencies other than those required in the objective. Certainly this style of testing allows far more interesting variations than paper-pencil methods and in many cases is the only sure way of detecting visual literacy skills and deficiencies.

Again, this model structure is not intended as an "absolute" in every curriculum development situation. Curriculum development is an iterative process that demands constant attention be given to its ever-changing elements. The application of this model in concert with Debes' hierarchy, which is discussed in the next section, will establish a theoretical framework for the examples used in this report.

DEBES' HIERARCHY

Although the concept of visual literacy has been used in many aspects of the educational environment, it seems that the systematic development of specific skills would enhance the learning process if integrated into the curriculum. In 1969, Debes proposed such a list of skills which, when systematically incorporated into the learning process, would assist in the development of visual literacy concepts. Debes' hierarchy of visual literacy competencies provides the educator with a concrete developmental pattern to use in initiating and integrating visual literacy within curriculum areas.

The hierarchical arrangement of Debes' list emphasizes the need for the development of perceptual skills before progressing to more complex conceptual activities. Debes has indicated that perceptual training is important, since it relates to the ability of the individual to "read" in visual terms. He stated, "We have trained it (the eye) not primarily to do the eye's thing, but to do a verbal thing." Such a hierarchial pattern allows for the development of basic skills which support the establishment of more sophisticated learning skills. As with any skill-building activity, the skills are not necessarily designed for implementation at a specific grade level, but should be presented when the abilities of the student to internalize these skills dictate the level of readiness.

The application of the hierarchy aids the educator in establishing a readiness level of visual literacy with an individual student, and provides for integrating this level with the curriculum concepts to be presented. This integration should provide for further individualization of the learning process.

(Group 7 report continued)

Debes has indicated that the first fourteen skills are perceptual skills as opposed to being visual literacy skills. The term "read" used by Debes in the hierarchy indicates the physical and mental activities involved in perception, decoding, and interpretation of the given task. The phrase "compose an utterance as above" means the development of the necessary feedback to demonstrate that the learner has internalized the preceding skills and is able to originate a visual using the skill described.

A final concept which Debes presents is a list of skills which would indicate that the individual is visually literate. This list, while not part of the hierarchy, uses the skills learned in the hierarchy to identify a visually literate person.

DEBES' HIERARCHY OF VISUAL SKILLS:

1. Distinguish light from dark.
2. Recognize difference in brightness.
3. Recognize differences and similarities in shape.
4. Recognize differences and similarities in size.
5. Distinguish hues from greys.
6. Recognize differences and similarities in hue.
7. Recognize differences and similarities in saturation.
8. Perceive distance, height, and depth.
9. Recognize differences and similarities in distance, height, and depth.
10. Perceive movement.
11. Recognize differences and similarities in rates of movement.
12. Recognize a whole shape even when partially occluded.
13. "Read" simple body language and make simple body language utterances.
14. Recognize groups of objects, commonly seen together.
15. "Read" a spatial arrangement of objects commonly seen together.
16. Group objects related by process commonly seen together.
17. Group objects related by process though not necessarily seen together.
18. "Read" a sequence of objects and/or body language arranged in chronological order and related by process.
19. Compose an utterance as above.
20. "Read" a sequence of objects and/or body language arranged in an idealized order to represent elements of a process or a genotype, etc.
21. Compose an utterance as above.
22. "Read" a sequence of objects and/or body language arranged in cogent order.
23. Compose an utterance as above.
24. "Read" a sequence of objects and/or body language arranged in "original" yet significant order.
25. Compose an utterance as above.
26. "Read" a sequence of objects and/or body language arranged in order so as to communicate an intended idea about a process.
27. Compose an utterance as above.
28. "Read" a sequence of objects and/or body language arranged to communicate intended non-physical concepts.
29. Compose an utterance as above.
30. "Read" a sequence of objects and/or body language arranged to transmit a fictional narrative.
31. Compose an utterance as above.
32. "Read" a sequence of objects and/or body language arranged to create a desired emotional reaction.
33. Compose an utterance as above.
34. "Read" a sequence of objects and/or body language arranged to express, so that others may understand it, a personal emotion.
35. Compose an utterance as above.

ASSUMPTIONS

While the committee did have the opportunity of utilizing the resources of Jack Debes during the conference, there were still some assumptions which were made about the hierarchy and other related aspects of visual literacy. These assumptions were based on the collective experience of the committee.

The committee questioned Debes about the hierarchy as it was originally proposed in relation to its validity based upon present research. Based on his comments, the committee has assumed the following related to the hierarchy:

1. The skills are necessary to develop visual literacy.
2. Additional skills may be added in the future, but for this report, only these skills will be utilized.
3. While the relationship of one skill to another may be changed, the relationship as originally proposed by Debes shall provide the progressive function of the hierarchy.

The committee also assumed that the various literacies: aural, verbal, visual and tactile, do not exist in isolation. Many individuals are capable of learning through more than one channel and are capable of learning through simultaneous tracks. According to Jack Debes' 1976, "Visual Languaging is one of a number of parallel languaging processes each of which favorably affect the other if experiences in language creation and language 'reading' are combined with inter-translation."

The various models and learning situations which are presented in this report also assume that parallel learning has occurred. The parallel learning occurs through both the developmental aspect of visual literacy, as expressed in the hierarchy, and the traditional developmental structure of curricular concepts.

The various learning situations and units which follow were developed to help make educators aware of the methods of integrating visual skills with various curricular areas.

CURRICULUM DEVELOPMENT MODEL FOR VISUAL SKILL #18, DEBES' HIERARCHY

The following model attempts to present one example of a method which may be used to integrate visual literacy skills into the curriculum. The committee selected a skill from the middle section of the hierarchy in order to demonstrate the relationship of a given skill to those which precede it.

STATEMENT OF OBJECTIVE:

"Read" a sequence of objects and/or body language arranged in chronological order and related by process.

PREREQUISITES:

Items from Debes' Hierarchy of Visual Skills, #1 through #17.

PRETEST:

See page 79 for example.

(Group 7 report continued)

INSTRUCTIONAL ALTERNATIVES:

See page 80 for example of suggested alternative methods for various grade levels. See page 80 for sample lesson plan.

POST-TEST:

See page 81.

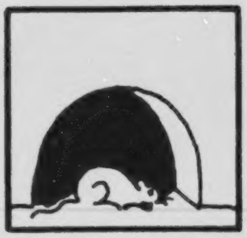
A MATRIX FOR VISUAL SKILLS:

Pages 82 through 84. The skills in this matrix are arranged for three levels:

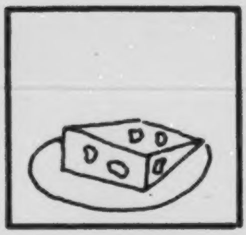
e. Elementary, K-6
s. Secondary, 7-12
c. College or university

PRETEST FOR SKILL 18

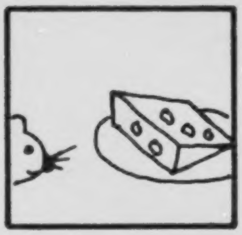
SKILLS FROM DEBES' HIERARCHY



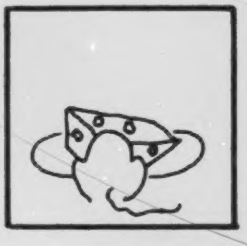
1, 2, 3, 8, 9, 15



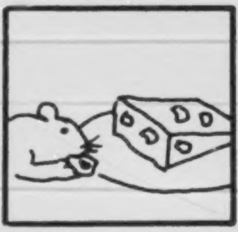
1, 2, 3, 5, 6, 7



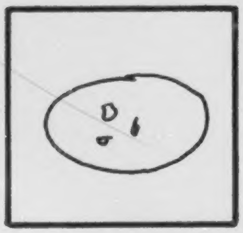
1, 2, 3, 5, 6, 7, 12, 14, 15



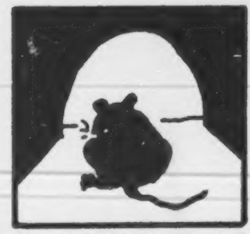
1, 2, 3, 5, 6, 7, 9, 10, 11, 12, 15



1, 2, 3, 5, 6, 7, 10, 12, 13, 15, 16, 17



1, 2, 3, 4, 12



1, 2, 3, 4, 8, 9, 13, 14, 15

The following series of pictures will be presented to the student on separate cards arranged in order shown to the left. The student will be asked to "read" the story and explain orally to the instructor what is happening.

Criterion Level:
The student must be able to clearly interpret each picture in the sequence and explain its relationship to the process described.

If the student has no difficulty with the pretest, the student will move on to Skill 19 of the Debes' Hierarchy. Otherwise, the instructor will help the student to select appropriate instructional alternatives.

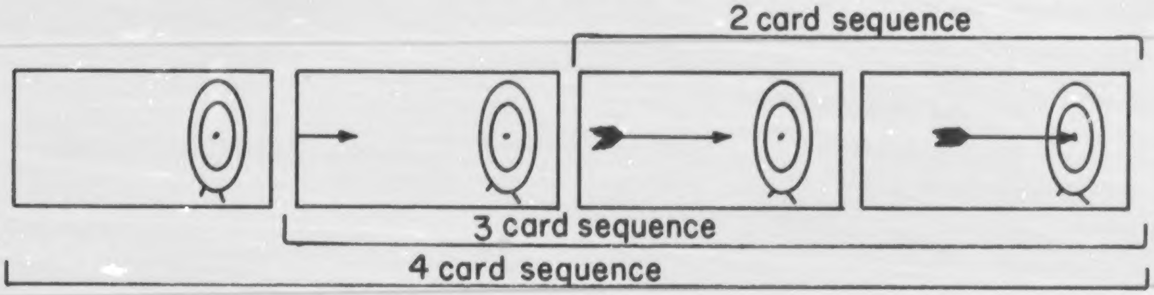
SOME SUGGESTED ALTERNATIVE METHODS OF TEACHING VISUAL SEQUENCING AT VARIOUS GRADE LEVELS

MODE	VISUAL	VERBAL	POSSIBLE CORRELATION
Filmstrip (silent)	"How to Splice a 16mm Film"	Student will describe orally the process viewed.	Career Ed in a Film Study Class
Film (Silent 16mm)	"Life Story of a Plant"		Life Science Class
Slides	"How to do Block Printing"	Student will write a descriptive paragraph.	Art Class
Single Concept Film Loop	"Shooting a Basketball Jumpshot"	[Examples applicable in a variety of forms.]	Physical Education
Photo Discovery Cards	Mother's Day Sequence		Language Arts - Elementary
Study Prints	"The Mailman"		Social Studies - Career Education
Transparency Series	"Using the Metric System"		Math
Model	"Birth of a Baby"		Sex Education
Pantomime(performed by children)	Chopping down a tree or whatever		Dramatics
Video Tape (locally produced)	Crossing the street at a traffic light		Safety Education - Elementary

Students' should also be encouraged to develop original methods of achieving the objective and assisted by the instructor to do so.

A SAMPLE LESSON PLAN FOR STUDENTS WHO WERE UNABLE TO "READ" A SEQUENCE OF STILL PICTURES

1. Prepare sequence cards. Example:



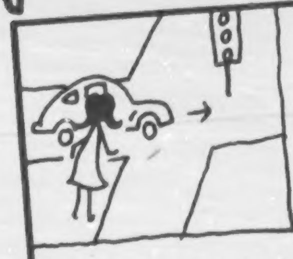
2. With an individual student or a small group:
   Have the student sequence two cards
   Have another student, if there is more than one, explain why the sequencing is right or wrong.
   Go thru different sequences using different media, e.g., filmstrips, transparencies, study prints, etc.
   Each student is given the post test when he/she is able to sequence a six panel set.

Note: The members of the committee felt that "reading" a sequence of moving pictures was another skill. Single concept films, 16mm films, video tapes, and pantomime would be used to test for and to teach this skill.

TV STORYBOARD FOR POST-TEST

Administered after the student has worked with various alternatives to measure the mastery of the visual skill #18.

1

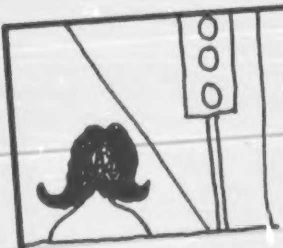


SKILLS

1,2,3,8,10,
13,14,15

Follow shot of child waiting to cross a busy street.

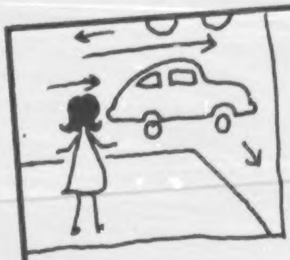
2



1,2,3,5,6,7,8
10,12,13,14,15,
16,17

Subjective over-shoulder shot of traffic signal. ZOOM to red light, hold shot.

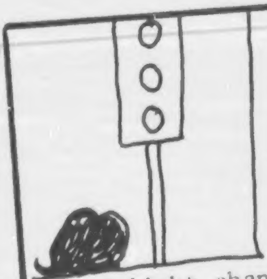
3



4,15,16,17

MS of child waiting as traffic moves by in both directions.

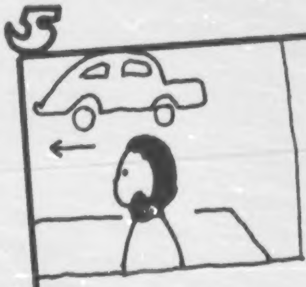
4



6,7 et al

CU of light changing to green. Pull back to include child watching the light.

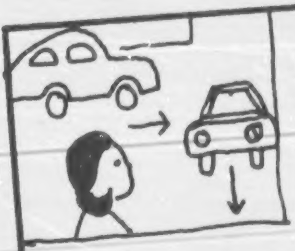
5



4 et al

Child looks left. Pan left down the street.

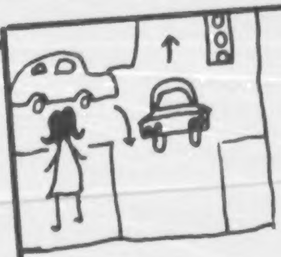
6



4 et al

Child looks right. PAN right to check traffic.

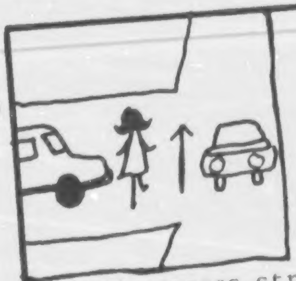
7



4 et al

Child checks for turning cars. Follow shot; subjective vpt.

8



1-17

Child crosses street. Follow shot of action.

(Group 7 report continued)

A HIERARCHY OF VISUAL SKILLS

1. DISTINGUISH LIGHT FROM DARK
   - E. View pictures with sunlight and shadows.
   - S. Produce b/w photographs in silhouette form.
   - C. Student will photograph same scene in black and white by night and day.
2. RECOGNIZE DIFFERENCES IN BRIGHTNESS
   - E. Work with Montessori materials, other educational toys and picture puzzles.
   - S. Select the color to show the color complement of red.
   - C. Paint/photograph a landscape showing contrasting brightness.
3. RECOGNIZE DIFFERENCES AND SIMILARITIES IN SHAPE
   - E. Same as 2-E.
   - S. From a collection of leaves identify each group set of leaves: maple, elm, oak, etc.
   - C. Organize a collage using objects which are both different and similar in shape.
4. RECOGNIZE DIFFERENCES AND SIMILARITIES IN SIZE
   - E. Same as 2-E.
   - S. Produce a chart which shows types of mammals according to size.
   - C. Design an advertisement which employs one basic shape in varying sizes.
5. DISTINGUISH HUES FROM GRAYS
   - E. Same as 2-E.
   - S. Produce a slide show of an object or setting at various times of the day.
   - C. Make a color chart showing the relationship between hues and gray related to that hue.
6. RECOGNIZE DIFFERENCES AND SIMILARITIES IN HUE
   - E. Same as 2-E.
   - S. Be able to arrange a value scale of one color (hue) from light to dark.
   - C. View paintings of Monet and describe his use of variation in hue.
7. RECOGNIZE DIFFERENCES AND SIMILARITIES IN SATURATION
   - E. Same as 2-E.
   - S. Select from a group of yarns, several shades of color which represent a range from the brightest to the dullest.
   - C. Select two paintings with the same color scheme and compare levels of saturation.
8. PERCEIVE DISTANCE, HEIGHT AND DEPTH
   - E. Observe and describe classroom objects and decorations.
   - S. Interpret a topographical map of related social studies unit.
   - C. Shoot a film sequence of an inanimate object which emphasizes distance, height, depth through camera angles and movement.
9. RECOGNIZE DIFFERENCES AND SIMILARITIES IN DISTANCE, HEIGHT AND DEPTH
   - E. Extend observations and descriptions to comparative levels.
   - S. Produce a scale model of an architectural form.
   - C. Develop a slide series which focuses on differences/similarities in distance, height, depth of a given architectural setting.
10. PERCEIVE MOVEMENT
    - E. Observe the environment and discuss moving objects.
    - S. Produce a short animated film (Super 8) depicting the flow of blood from and to the heart through major arteries and veins.
    - C. In pantomime, depict various machines.
11. RECOGNIZE DIFFERENCES AND SIMILARITIES IN RATES OF MOVEMENT
    - E. View and discuss the 16mm film FAST IS NOT A LADYBUG.
    - S. Chart a variety of transportation modes.
    - C. Using Super 8 film, shoot a basic scene of a moving object/person at varying film speeds (frames per second)
12. RECOGNIZE A WHOLE SHAPE EVEN WHEN PARTIALLY OCCLUDED
    - E. Observe and discuss comic strips and pictures.
    - S. Create a comic strip using framing devices with partial views of objects.
    - C. Develop a slide set which views ordinary objects from extraordinary angles, partially occluding the object.

(Group 7 report continued)

13. "READ" SIMPLE BODY LANGUAGE AND MAKE SIMPLE BODY LANGUAGE UTTERANCES
E. Observe pictures of faces--smiling, crying, etc.
S. Play records of two specific styles of music (rock, classical, jazz, etc.) and observe body language. Compare reaction between two styles.
C. One student depicts in pantomime or dance an emotion; second student responds in same fashion.

14. RECOGNIZE GROUPS OF OBJECTS COMMONLY SEEN TOGETHER
E. Pick from a set of objects a subset: all toys with wheels from toybox.
S. From a collection of tools select only hand tools.
C. Shoot a photographic essay which isolates in each picture some aspect of an event, such as a wedding, picnic, New Year's party.

15. "READ" A SPATIAL ARRANGEMENT OF OBJECTS COMMONLY SEEN TOGETHER
E. View a picture of a freight train. Point out engine, caboose, etc.
S. From a collection of tools select only hand tools.
C. Read and explain placement of furniture in a diagrammatic floor plan

16. GROUP OBJECTS RELATED BY PROCESS COMMONLY SEEN TOGETHER
E. From a collection of objects, have students select those used to accomplish a specific process, such as baking a cake, painting a picture, etc.
S. From a collection of pictures, depicting various styles of furniture, select a room setting to represent a specific period.
C. Design an interior of a house--floor plan and related material swatches.

17. GROUP OBJECTS RELATED BY PROCESS THOUGH NOT NECESSARILY SEEN TOGETHER
E. View a picture of oil field, pump, refinery, gas station and describe relationships.
S. Gather together the equipment and materials needed to bake cupcakes.
C. Do a still life collage of objects related to one process such as scuba diving or macrame.

18. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED IN CHRONOLOGICAL ORDER AND RELATED BY PROCESS
E. View a picture set. Describe the action seen. Ex: Car coming up driveway, turning into gas station, pumping gas, paying attendant, driving away.
S. Crochet a row of double crochet stitches from a set of sequenced charts depicting each step.
C. View a film on FILM PROCESSING and be able to verbalize the steps involved in the process chronologically.

19. COMPOSE AN UTTERANCE AS ABOVE
E. It is suggested that if an elementary school student reaches this point in the hierarchy, the teacher should look to the secondary level alternatives from this number forward. It might be wise to reinforce the concepts acquired in Skills 1-18 by using the secondary level alternatives beginning with #1 and working through these up to #18.
S. Design a series of slides demonstrating the sequential steps necessary to execute the double crochet stitch.

20. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED IN AN IDEALIZED ORDER TO REPRESENT ELEMENTS OF A PROCESS OR A GENOTYPE, ETC.
S. View and discuss the "Don Adams Screen Test" TV program - for editing elements.
C. View and interpret a videotape, film, slide series which depicts a "perfect example" of a physical activity. Discuss how it was made.

21. COMPOSE AN UTTERANCE AS ABOVE
S. Produce a film showing a sequence of action which has been filmed at different times and has been spliced together to show a "perfect" action.
C. Produce a visualization in a medium of your choice which shows the "best way" to perform a physical activity.

22. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED IN COGENT ORDER
S. View FACE THE NATION and MEET THE PRESS. Discuss their format. How organized.
C. View and discuss a film on causes of some major change in history.

23. COMPOSE AN UTTERANCE AS ABOVE
S. Develop the format or storyboard for a news show on TV.
C. Compose a slide series which logically illustrates the causes and/or effects of a specific historical event.

24. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED IN "ORIGINAL" YET SIGNIFICANT ORDER.
S. View and discuss the film TOYS.
C. View the film TWO MEN AND A WARDROBE and discuss the film's "original" approach.

(Group 7 report continued)

25. COMPOSE AN UTTERANCE AS ABOVE.
    S. Make a collage that illustrates a common proverb in an original way.
    C. Develop a slide series using an original visual metaphor.

26. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED IN ORDER SO AS TO COMMUNICATE AN INTENDED IDEA ABOUT A PROCESS
    S. View the filmstrip, cassette series on "The Camera: Darkroom Series."
    C. View a short "how to" film and perform the activities described.

27. COMPOSE AN UTTERANCE AS ABOVE
    S. Make a photographic slide presentation showing how to print photographs.
    C. Develop a visualized programed instruction on how to perform some simple task.

28. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED TO COMMUNICATE INTENDED NON-PHYSICAL CONCEPTS
    S. Show students the filmstrip "Making Sense Visually."
    C. View the film "Baggage" and decide what the filmmaker intended the message to be

29. COMPOSE AN UTTERANCE AS ABOVE
    S. Have students make transparencies of message carriers used in various forms of communication.
    C. Choose an abstract concept such as justice, patriotism, and develop a "visual message" about it.

30. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED TO TRANSMIT FICTIONAL NARRATIVE
    S. View the film "The Autobiography of Miss Jane Pitman."
    C. Watch a TV drama, outline and note camera techniques employed.

31. COMPOSE AN UTTERANCE AS ABOVE
    S. Students will pantomime their own version of the Pitman film.
    C. Write a storyboard for a five minute dramatic film.

32. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED TO CREATE A DESIRED EMOTIONAL REACTION
    S. View the film "The Lottery."
    C. View a Laurel & Hardy movie "Two Tars" and point out elements of visual humor.

33. COMPOSE AN UTTERANCE AS ABOVE
    S. Make a collage illiciting an emotion.
    C. Make a videotape which makes someone laugh.

34. "READ" A SEQUENCE OF OBJECTS AND/OR BODY LANGUAGE ARRANGED TO EXPRESS, SO THAT OTHERS MAY UNDERSTAND IT, A PERSONAL EMOTION
    S. Compare and experience the painting "Guernica," the film "Picasso's Guernica," the record (Joan Baez) in a multi-media presentation.
    C. Viewing the painting "Christina's World" by Andrew Wyeth, explain how you think Wyeth feels toward her. How do you feel?

35. COMPOSE AN UTTERANCE AS ABOVE
    S. Students will prepare a visual reaction which reveals normal emotion.
    C. Photograph/paint a place about which you have a strong emotion, depicting the emotion as well as the place.

DEFINITIONS

#20 - "IDEALIZED ORDER" - editing visual materials to get the "best" possible sequence.

#22 - "COGENT ORDER" - arranged by logic.

#24 - "ORIGINAL YET SIGNIFICANT ORDER" unique to the person yet possessing meaning, elements may be borrowed yet put together in a new way.

#26 - "AN INTENDED IDEA" - the visual message design must encode the originator's idea so that it can be accurately decoded by the receiver of the visual communication.

#28 - "INTENDED NON-PHYSICAL CONCEPTS" - abstract ideas, such as patriotism, justice, etc.

(Group 7 report continued)

SUMMARY AND CONCLUSIONS

This report has documented how a group of eight individuals considered the question of how to incorporate an identified set of visual literacy skills into curricular experiences ranging from kindergarten through college. This exercise allowed us to utilize Debes' hierarchy of visual literacy skills in generating a variety of curricular examples, and developed within a general curriculum design model. The exercise was also enriched by the presence of Debes who, as a resource person for the conference, generously contributed his interpretations of the hierarchy to the group.

Our work enabled us to see the value of several specific strategies relative to using Debes' hierarchy in partnership with a curriculum design model:

1. The hierarchy is not intended to be totally "pure." (That is, Debes himself accepts the notion that learners may be able to perform some of the more sophisticated skills in the hierarchy while still missing certain of the lesser skills.)
2. The documentation of attempts to utilize this hierarchy contributes to its usability. The examples generated from the hierarchy lend clarity to the hierarchy's meaning.
3. The use of the hierarchy and the curriculum design model in the same context highlighted the real interface which occurs between visual literacy skills and curricular content areas. The very fact that at times when developing our curriculum examples we experienced great difficulty in separating visual literacy skills from content skills tended to reinforce this idea. Consequently, our whole perspective toward classroom "failures" might well be re-examined in light of this question: Are students really content deficient or deficient in visual literacy?
4. It is extremely difficult for any of the literacies--aural, verbal, visual, or tactile, to operate independent of the others. This fact increases the likelihood that learners may make unexpected "jumps" in the hierarchy. These jumps consequently place learners in potential jeopardy at later stages when faced with complicated tasks requiring the complete array of visual literacy skills. All of this emphasizes the importance of carefully predetermining the prerequisites for any given objective and testing for learners' achievement of the same.
5. Several suggestions were made in the conference large group discussion regarding some possible limitations of the hierarchy. Jack Debes was present and agreed.
    a. Validated tests are needed which would measure the competencies shown in the hierarchy.
    b. Findings from research on learner's performance in various modalities needs to be coupled with the skills shown in the hierarchy.
    c. Further investigation is needed to determine if visual literacy skills are linear as the hierarchy implies.

(Group 7 report continued)

It was the opinion of our group that a dual approach to incorporating visual literacy skills into schools' curriculum should be considered. One strategy would be to use Debes' hierarchy as an aide to curriculum planning, therefore, heightening the chances that visually literate individuals would evolve "naturally" as a result of experiencing the regular school curriculum. The second approach would be to have classes, or modules of special instruction which would be situationally appropriate. For example, if the mainstreaming concept in special education continues many regular classroom teachers will have some students who will be in need of extra training in visual as well as other literacies. In such cases, teachers will need curricular packages specially designed to increase skills in the particular literacies which students lack.

In 1969, Fransecky said that visual literacy was a term with fantastic charisma and far too many parameters. We agree with the charismatic reference but further see visual literacy as a many faceted facilitator to curriculum design and instruction. Curriculum designs that capitalize on visual literacy skills complement the societal environment in which youngsters are growing. Television, films, pictures and images of all kinds constantly and sometimes frighteningly affect our lives. If we can utilize similar modalities in schools to teach worthy goals we increase our chances for success because learners are accustomed to these kinds of inputs.

Beyond the notion of simply improving the methods we now use for teaching curriculums as they exist lies the whole other question of expanding our curricular horizons through visual literacy. Our group has not explored this question but feels it is an extremely important one. Readers may wish to refer to Lida Cochran's paper, "Rationale for Visual Literacy Activities in Schools" for more ideas on this particular dimension of visual literacy.

Finally, our group expresses our sincere thanks to all those involved in the 22nd Okoboji Conference. We felt the topic of Visual Literacy was an especially good one for this conference because it is so essential in all aspects of education. We would also like to affirm and reaffirm our faith in the Okoboji process as being an exciting and unique way of allowing individuals to share ideas and concerns and thus make a collective contribution to improving education.

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GROUP 6: A VISUAL PRIMER: THE DESIGN AND INTEGRATION OF VISUALIZED INSTRUCTION

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INTRODUCTION

Because of the widespread adoption of the visual literacy concept in communication, it seems that a consideration of some of its basic notions would be useful.

Visual literacy is an integral part of a communication process; thus the use of visuals should become a complement, supplement or replacement for other methods of communication.

This presentation is designed to provide suggestions and techniques which should prove helpful in bringing about an understanding of the concept of visual literacy.

Definition:

A universal definition of visual literacy has yet to be agreed upon. For this presentation, visual literacy is an educational process by which mankind has received and imparted knowledge, developed understanding and meaning among the human races.

(Group 6 report continued)

Visual literacy can also mean: art forms; body language; graphic expression; film expression; picture story expression; and pantomime.

Visually we discriminate and assimilate information presented and coordinate abilities to interpret, integrate, and comprehend the message.

Message literacy is a varying human capacity to send and to receive knowledge and meaning based on visual symbols, perceptions, environmental encounters and experiences.

Parameters

The cooperation that makes human society possible is almost wholly dependent on the skill with which we communicate.

Thus, visual literacy involves vision competencies we develop by seeing, at the same time, integrating other sensory experiences such as hearing, smelling, touching, and tasting. After all, what we see is the beginning of understanding.

Some parameters of visual literacy are in the areas of technology, art, semantics, graphic arts, linguistics, and programmed learning. Undoubtedly, there are other areas thoughtful readers will include.

Rationale

It is important to realize that verbal expression of all rationale is impossible. However, the rationale for including visual literacy in subject matter areas should include:

1. Availability of stimuli.
2. Potential for creativity and flexibility.
3. Nature of visual literacy which deals with the multi-dimensional mode of perception.
4. Nature of education which deals with concepts of diversity in learning.
5. Nature of learner to find visual communication to be exciting.
6. Unlimited "vocabulary" which can evolve into a repertoire.
7. Visuals enable the individual to inject personal reaction or extend knowledge through physical manipulation and design.

The Strategy of Visual Design

Inherent to visual literacy are the foundation elements of designing and producting visual messages. The development of these learning messages is enhanced by a general understanding of the strategy of visual design which is composed of three elements: Design, Develop, and Evaluate. Together these elements yield a strategy for developing visual products.

(Group 6 report continued)

BASIC CONSIDERATIONS IN DESIGN:

During the initial thinking of visualizations for learning, individuals who are developing visual messages should consider four categories of information. These categories each contribute to how the visuals will look; and, therefore, these categories should be considered and analyzed concurrently:

A. The Learner: For whom is the material intended?

A careful analysis of the intended viewer or learner should consider these two characteristics which are inherent to each:

1. Learning Style: the manner in which information is processed.
2. Modality Preference: the learner's preference for a particular medium or information channel. (audio, visual, tactile, etc.)

B. The Development: What elements should be considered in producing the material?

1. Research in areas such as learning theory should be surveyed, and the appropriate elements incorporated in design of the materials.
2. The effect of design elements such as form, texture, etc., should be considered and those appropriate to the message selected to be illustrated in the visual.
3. Production elements such as graphic materials, selection of medium, etc., need to be considered, selected, and tried.
4. Logistics such as equipment, maintenance, personnel, etc., should be considered before the production of the visual.
5. Evaluation measures should be developed to determine the effectivenss of the visual product.
6. Utilization or pilot of the finished visual is recommended along with evaluation of it, so that appropriate revision will increase the visual's effectiveness.

C. The Resources: How will the material be produced?

There are a variety of resources an individual should consider which include:

1. Materials available to produce the visual.
2. Devices for displaying the visual.
3. Techniques to enhance the visual impact.
4. Settings for learner interaction with the materials.
5. Content or purpose of the visual.
6. Staff available to help in designing, developing, evaluating, and disseminating the visual product.

(Group 6 report continued)

D. Management: How will the material be used?

1. Organization. Critical to the effectiveness of the visual is the manner in which it is presented. Proper organization of content will enhance the effectiveness of the visual.

2. Personnel. The use of the visual material is as effective as the individuals who design, produce, and present the product. Therefore, careful assessment of all individuals as resource people should be considered.

After careful analysis of the design elements (the learner, development, the resources, and management) it should be determined whether:

A. The learner has the appropriate content and visual readiness to properly assimilate the visual message. If not, remedial materials need to be prepared.

B. The goals, learning outcomes, or competencies have been stated in measurable objectives.

C. The content is reflective of the objectives.

BASIC COMPONENTS IN DEVELOPMENT

After a proper assessment of the design elements, the designer of the visual message can develop an appropriate product from the array of visualizations and mediums available. Integral to the development of a visual product are visual considerations, presentation techniques, and cost factors. Again, as in the design of the visual product, these considerations, techniques and factors should be considered concurrently:

A. Visual Considerations. Basic elements need to be considered in the development of a visual product. Not all elements need to be selected and included in the visualization; however, a working knowledge of the various elements can be surveyed and appropriately selected. A checklist follows:

Pacing
Composition
Cueing
Color
Realism
Sequence
Feedback
Interaction
Testing
Motion
Motivation
Narration
Organization
Line
Imagery
Gestalt
Linguistics
Symbolism
Objectives
Continuity
Figure
Balance
Shape
Size
Position
Contrast
Harmony
Form
Texture
Value
Intensity
Space
Proximity
Closure
Complexity
Continuation
Similarity
Paired-Association
Ground

B. Presentation Techniques. Along with visual considerations, a producer of visual messages must have an awareness in what medium the visual must originate, relate to, or finally be displayed. Some of these elements which effect the visual development process are:

(Group 6 report continued)

Scripting
Talent
Objectives
Slides
Animation
Other Graphics
Film
Cartoons
Character Generator
3-D Models
Charts
Problems
Dramatizations
Case Studies
Set Variation
Humor
Chromokey
Demonstrations
Supplementary Materials
Supers
Branching
Videotapes
Voice Overs
Video Montages
Multiple Images
Rear Screen Projection
Freeze-Frame

C. Cost Factors. Another concurrent development factor is cost, which must be assessed and evaluated in terms of time and money.

1. Time - In the development of visual materials, there must be a decision as to how much time, both in the preparation and presentation of materials, should be invested to achieve learning gain. There comes a point at which the additional amounts of time will bring little learning gain, or perhaps over-exemplify a content topic or objective.
2. Money - There is a decision to be made concerning amount of money invested and the expected learning gain. Here again, additional amounts of money do not necessarily provide more learning gain. This monetary investment includes not only the preparation, presentation, evaluation, and dissemination of visual materials (software), but also the mediums (hardware) from which the visuals are perceived.

With the design and development of the visual messages, it should be determined whether:

A. Additional learning materials are necessary to reinforce the visual messages.

B. Techniques were considered which made the visual message generalizable to other situations.

C. The visual message is easily related to or identified in supplementary materials or other criterion objectives.

Elements of Evaluation

An area which is seldom included in the instructional process is the evaluation of the visual design process. The primary purpose of evaluation is for the continuing revision and resulting improvement of the visual message.

Basically, there are three types of evaluation:

A. Diagnostic Evaluation. A technique used to analyze and define the type of visual message necessary.

B. Formative Evaluation. A technique used to analyze and design revisionary data during the development of the visual message.

C. Summative Evaluation. A technique to determine whether the criterion objectives have been met by the visual message. Data are collected and interpreted to validate the process of design and development in order to recommend revisions that increase the effectiveness of the visual message.

(Group 6 report continued)

The Visual Message as a Product

The sequential combination of visual messages provides a communicative language. These visual languages can appear in various formats, such as:

- Questionnaires
- Games
- Simulation
- Role-Playing
- Filmstrips
- Tests
- Dial-Access
- Films
- Videotapes
- Audiotapes
- Manuals
- Programmed Materials
- Telephone Instruction
- Talk-Back Systems
- Publicity Materials
- Transparencies
- Slide/Tape Presentations

Applications

All too frequently, the use of visuals is a passive activity, wherein learners are viewing pictures of related or, in some cases, unrelated material. There is little if any interaction with the visual provided, and often the learners are not encouraged to "think" visually or provide visuals themselves.

In humanities and social science classes, students are shown pictures of famous art objects, museums or historical places. These items may be discussed in an historical perspective. However, how often are learners requested to provide their own art objects, museum pieces or visual descriptions of historical places and subsequently indicate what they see in these items?

Appreciation classes often try to promote an interest in remote items. Consideration is seldom given to increasing appreciation and interpretation of the visuals at hand.

Occupational technical programs provide opportunities for more active participation with visuals in that students are required to produce and read visuals such as blueprints, diagrams and schematics. In this area, visuals are an integral part of the cognitive and communicative process.

Media studies are too often concerned only with the mechanics of media with little regard for the inherent usefulness of visuals as a means of communicating in a mediated society.

The rapidly improving production and dissemination of visual literature will continue to increase visual communication and necessitate visual literacy. The possible applications of visual literacy are only as limited as one's imagination.

Visual communications should be an integral part of learning experiences, including language arts, geography, history, occupation, technical, management, and production courses.

Communications should be in the form of visual reports, projects, "papers," and models. Students should be able to read, i.e., perceive and interpret, pictures, models, body language, symbols, etc.

Leaders should be guiding students, whenever possible, through the information to be learned via ever-increasing levels of visual literacy. This literacy will provide for a more active involvement of the students, with the visually oriented students often being the initiators of the activity.

(Group 6 report continued)

Disadvantaged students have difficulty fitting into traditional molds for learning. Prompting learning through the visual modality (one which is encouraged in our visual society) may provide an initial means of communicating and may provide a stepping stone to "reading" both visually and verbally.

A conscious effort to effectively increase the use of visuals may slow and eliminate the evident decline of visual and verbal literacies among children and adults. This belief prevails even in the face of the multiplicity of reasons and arguments concerning that decline.

The practical applications of visual literacy among a visually-oriented society are limitless and include the following possibilities and probabilities: More visualized published material; talking snapshots; photo-phones, with recording devices where necessary, as in business; pocket-sized TV's and viewing devices; and worldwide visual libraries with easily accessible viewers.

In a world which has developed an appetite for visualizations, only the limits of peoples' understanding and utilization of current technology have lowered the ability of persons to efficiently and eloquently communicate in both visual and verbal languages.

CONCLUSION

Probably the best way to conclude the ideas and notions of A Visual Primer: The Design and Integration of Visualized Instruction is to consider the fable "The Blind Men and the Elephant" (See Appendix). It reminds us that the world we live in is comprised of quite different experiences that people have had, and which they manage to communicate with each other. Further, consider the notion that if the blind men had exchanged places, and individually experienced that portion of the elephant that they had not felt previously, they ultimately would have been able to agree upon a much better visualization of the elephant.

As we hear, feel, smell, taste, see, and experience, we establish a basis for a closer understanding of what others experience. Thus we can - in the end - find that we have much more upon which to agree than disagree.

It is when we stop learning that we begin to build the barrier that keeps us from understanding other people. The extent to which we can develop visual literacy depends in large measure on how and how much we see.

(Group 6 report continued)

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"The Blind Men And The Elephant"

A Hindoo Fable

John Godfrey Saxe

I

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind)
That each by observation
Might satisfy his mind.

II

The First approached the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl;
"God bless me! - but the Elephant
Is very like a wall! "

III

The Second feeling of the tusk,
Cried: "Ho! -- what have we here
So very round and smooth and sharp?
To me 'tis mighty clear
This wonder of an Elephant
Is very like a spear! "

IV

The Third approached the animal,
And happening to take
The squirming trunk within his hands,
Thus boldly up and spake;
"I see, " quoth he, "the Elephant
is very like a snake! "

V

The Fourth reached out his eager hand,
And felt about the knee.
"What most this wondrous beast is like
is mighty plain, " quoth he;
" 'Tis clear enough the Elephant
Is very like a tree! "

VI

The Fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can,
This marvel of an Elephant
is very like a fan! "

VII

The Sixth no sooner had begun
About the beast to grope,
Then, seizing on the swinging tail
That fell within his scope,
"I see, " quoth he, "the Elephant
Is very like a rope!"

VIII

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right,
And all were in the wrong!

MORAL

So, oft in theologic wars
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an Elephant
Not one of them has seen!

* * * * * * * * *

GROUP 2: RESEARCH & THEORY IN VISUAL LITERACY

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I. Introduction

"Where there is no vision, the people perish." (Proverbs XXIX)

This statement can be interpreted in at least two ways: 1. The ability to see is essential to the continuance of human societies. 2. The lack of ability to forecast and plan for the future destroys human communities.

The term "visual literacy" also can be interpreted in many ways. In 1971, Kodak (1971, p. 3) stated simply, "Now the term 'visual literacy' has as many definitions as people defining it."

The intent of this paper is to provide the delegates of the 22nd Okoboji Conference and readers of the final report the following:

1. A definition of the term "visual literacy" which reflects the delegates' perspectives.
2. A list of related terminology derived from delegate responses.
3. A set of definitions for use in visual literacy research and practice.
4. A listing of areas for potential research and development activities.

These four areas are intended to lead in the direction of a more coherent theoretical base for visual literacy activities in the development of human learning potential.

Dondis (1973, p. 9) stated, "The major pitfall in developing an approach to visual literacy is trying to overdefine it." However, the literature surrounding the visual literacy concept has made numerous attempts to define the term. The classic definition is Debes' (1970, p. 14) definition which states:

> "Visual literacy refers to a group of vision competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible action, objects and/or symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the master-works of visual communication."

In 1972, Debes (1972, p. 5) indicated:

> "It may be helpful for you to consider the following triad of terms:
>
> Visual literacy
> Visual communication
> Visual technology
>
> Visual literacy is an attribute of a person exposed to many opportunities for visual communications. Visual communications are the things he is exposed to. Visual technology is what all of this rests upon. It should be evident from this triad that if you change the visual technology you begin to change the nature of the visual communication and you automatically begin to change the nature of the requirements for visual literacy."

Flynn, in an article in Audiovisual Instruction (1972, p. 42) referred to Debes 1970 definition and added another:

> "A visual literacy program (School Sense) is a communication vehicle that provides boys and girls with the opportunity to record and interpret their world as it really is both objectively and subjectively."

Dondis (1973, p. 7) stated:

> "To expand our ability to see means to expand our ability to understand a visual message, and even more crucial, to make a visual message. Vision involves more than just asking or being shown. It is an integral part of the communication process which encompasses all considerations of fine art, applied art, subjective expression and response to functional purpose."

Chen (1972, p. 22) stated:

> "Visual literacy is the ability to manipulate symbols in visual format for thinking and communicating."

(Group 2 report continued)

Moorhouse (1972, p. 1) stated:

> "I am assuming from the outset that there is a particular and special place for visual communication of the kind which employs images and symbols instead of, or in addition to words, and that there are in fact, many fields of human endeavor and thought in which its use is not only desirable in the interests of explanation, but essential for conveying ideas effectively."

Before research can begin, a common definition of the term "visual literacy" should be developed. Analysis of the preceding indicates the need for a definition which expresses thoughts couched in terms which relate to the varied disciplines involved. Within the limitations of the conference setting the following methodology was used in an attempt to move in this direction.

II. Methodology

In a questionnaire, distributed prior to the conference, delegates were asked to express their concerns about visual literacy by replying to the following questions:

1. The term "visual literacy" is a fairly recent one and carries many varied connotations. In one sentence, what does the term "visual literacy" mean personally to you?
2. How do you see visual literacy affecting your professional role?

The sixty-two (62) replies given to the first of these questions (see Appendix II), constituted the data base for the content analysis reported below. (It is recognized that the replies were very brief and were perhaps composed in haste. The belief of the group however was that definitions expressed under these conditions may truly reflect the most immediate concerns of the delegates.)

An analysis was performed within the two major categories, "Literacy" and "Visual", since these aspects appeared to be present in most of the replies and to be amenable to independent consideration.

The "Literacy" aspect of the replies was further analyzed along two dimensions which may be designated "Approach" and "Behavior." Since the replies varied independently along these dimensions a matrix, a visual display device, was employed to represent the location of each reply in the "Literacy" concept space.

Along the "Approach" dimension the categories Competency, Process, and Movement were identified and along the "Behavior" dimension the categories Decode, Communication (Decode/Encode), Encode, and Appreciate were identified. These categories were described as:

Approach dimension--

A. Competency -- refers to the ability for action which can be learned;

(Group 2 report continued)

B. Process --refers to methods or strategies for learning and teaching;

C. Movement --refers to a grouping of like-minded people promoting a set of ideas, concepts or behaviors.

Behavior dimension:

I. Decode --refers to acts of receiving and interpreting (reading);

II. Communication (Decode/Encode) --refers to combined acts of decoding and encoding;

III. Encode --refers to acts of creating and transmitting;

IV. Appreciate --refers to acts of valuing.

The terms "decode" and "encode" are used here with the meanings which they have in communication theory, e.g., Shannon-Weaver model of communication (Berlo, 1960). It should be noted that this usage is different from that in other psychological literature (Garner, 1962, Neiser, 1967, Norman, 1970).

Having established the dimensions of the matrix the group members, acting as a panel of judges, read through each of the delegate replies in turn and, by concensus, assigned each reply to a cell of the matrix. A few replies were judged to belong to more than one cell of the matrix and a few were found not to fit the matrix at all. A discussion of the matrix classification appears in Section III A.

The "Visual" aspect of each reply was also identified by concensus of the group members. The phrase or term indicating the content on which the Approach and Behavior dimensions operate, was extracted from each reply. (See Appendix III). These terms are discussed and categorized in Section III B.

III. Discussion

A. Analysis of the Matrix

An analysis of the distribution of responses displayed in the matrix (figure I) reveals that fifty-seven percent (57%) of the responses indicate the literacy aspect of the topic as including both decoding and encoding or total communcation (Column II, Figure I). Sixty-seven percent (67%) indicate it as being a set of competencies rather than being a process or movement (ROW A). The largest portion of the responses fell into the category at which communication (decoding/encoding) and competencies come together (Cell A-II). We may therefore say that the most frequently perceived meaning of the term visual literacy is a set of communications competencies.

The second most frequently stated perception also falls in the area of competencies but considers literacy only as decoding or "reading" (Cell A-I). This would seem to parallel closely the commonly held belief that verbal literacy pertains only to reading skills and not to writing ability.

(Group 2 report continued)

		I	II	III	IV	
	BEHAVIOR APPROACH	DECODE	COMMUNI-CATIONS (D/E)	ENCODE	APPRECIATE	
A	COMPETENCY	12	23	4	1	40
B	PROCESS	4	6	0	1	11
C	MOVEMENT	1	5	1	1	8
	TOTALS OTHER 9	17	34	5	3	

Figure 1

The third largest number indicate a belief that literacy involves the total view of communcation but see it as a process rather than a set of competencies (cell B-II). It should be noted however that the numbers specifying a process or movement make up less than one-third (31%) of the total usable responses (rows B & C). The responses classified as "Other" fell outside the system of definitions and as such were unusable in the course of analysis.

It should be noted that while only three (3) responses fell into the category of "Appreciation" (column IV), this consideration is one which persons close to this field, and theorists of visual literacy see as an important aspect of the visually literate individual.

B. Terms Relating to "Visual" in the Responses

Included in Appendix III is a list of fifty-three (53) terms or phrases which were the objects of the acts or behaviors identified in the responses. These terms or phrases were classified into three (3) categories according to grammatical usage, i.e., nouns, adjectives or modifiers, and verb forms. Each category was listed in the order of frequency of use in the responses (Figure II). While the majority of participants used the modifier "visual" (34 of 52) it

(Group 2 report continued)

FREQUENCY OF USE OF NOUNS IN DEFINITIONS

symbol - 11
image - 6
language - 5
message - 4
stimuli - 4
information - 4
objects - 3
actions - 3
perception - 3
"body language" - 3
world - 2
communication - 2
materials - 2
experiences - 2
form - 2
visuals - 2
pictures - 2
metaphors - 1
tools - 1
knowledge - 1
meaning - 1
media - 1
medium - 1
mode - 1
elements - 1
format - 1
words - 1
representation - 1
cameras - 1

FREQUENCY OF USE OF ADJECTIVES OR MODIFIERS

visual - 34
non-verbal - 4
pictorial - 4
verbal - 3
iconic - 2
graphic - 1
sequential - 1
environmental - 1
printed - 1
sensory - 1

FREQUENCY OF USE OF VERB FORMS IN DEFINITIONS

sees - 2
languaging - 1
seeing - 1
perceived - 1
store - 1
received - 1

Figure II

was necessary to substitute some other adjective for this term when defining visual literacy since one should not use a term to define itself. In the definitions presented below, the term "visible" has been substituted for "visual" in most cases in order to correct this problem and at the same time closely approximate the meaning of the participants. A total of ten (10) modifying words were used in the fifty-three (53) usable responses, indicating considerable agreement among the participants. Less agreement was shown by the larger number of nouns employed.

Out of fifty-three (53) usable responses twenty-nine (29) different nouns were used to signify objects which make up the visual elements. These nouns were used a total of seventy-two (72) times in the responses. More than fifty percent (50%) of the uses were of only seven (7) nouns, and seventy-five percent (75%) of these uses were of less than one-half (50%) of the nouns.

Verb forms constituted only seven (7) uses of six (6) different terms. This distribution was so broad as to render the information unusable for analysis.

(Group 2 report continued)

C. Summary

A large degree of concurrence characterized the responses once the superficial language differences were eliminated by the analysis technique employed. Marked dissimilarities in terminology, however, indicated both a need among the delegates for a common appropriate vocabulary, and the urgency for definitions couched in vocabulary that would reveal to the delegates themselves the extent of their agreement or disagreement. Those definitions and vocabulary, when developed, may also be used to clarify directions for further study and research, the classification of information on visual literacy, and improved perceptions for policy planning of the various relevant national organizations.

Definitions Derived from Participant Responses:

Visual literacy:

1) a group of communication competencies employing visible stimuli - symbols, objects, actions;

2) a process of teaching, learning, and communicating through the use of visible signs and symbols;

3) a movement involving a variety of people interested in promoting visual literacy in education.

IV. Definitions

The definition derived from the delegates' responses, while faithful to their statements, in the opinion of this committee, lacks precision in terminology. Our analysis revealed that the term visual literacy is being employed in three different situations: 1) as a set of human competencies; 2) as a process or strategy for teaching and learning; 3) as a movement or grouping of people interested in visual literacy. A new definition should provide meanings for each of these uses which the matrix lists as approaches to the term "visual literacy."

The following definition, therefore, follows the format of the definitions generated from the delegates' statements. In addition, each of the terms used in the definition has been defined, explained, and supported by a rationale.

Visual literacy:

1) competencies in visual languaging;

2) ability to appreciate visible symbols and signs;

3) a process of developing competencies in visual languaging and appreciation;

4) a movement, formal or informal, fostering the development of competencies in visual languaging and appreciation (e.g., IVLA, classroom teachers).

What follows is a discussion of the terms used in the above definitions. The committee gratefully acknowledges the contribution of Paul

Younghouse to its deliberations. His position is summarized in Appendix IV, "Symbols Become Signs."

Languaging: Human activities in which symbols and/or signs are intentionally selected and arranged in culturally preferred patterns for the purpose of communication.

Symbol: Anything used by a human for the purpose of representing an aspect of his reality through iso morphism of some kind.

Sign: A symbol or element of a symbol system, the use of which has become conventionalized.

The term languaging was introduced only recently. It is useful because it emphasizes a sense of human activity as opposed to some relatively static kind of thing indicated by the word "language."

Looking at the key words, activity calls attention to the fact that although communication vehicles or forms may differ, communication "behavior" reveals many commonalities. Symbols and signs include words, pictures, cartoons, deer tracks, a smile and much more. Language is intentional even if playfully generated. The selection and arrangement of signs in ordinary speech and writing, and ordinary motion picture and TV is linear-sequential. Patterns include variations in the frequency with which different signs are presented and in the organization of those signs in space. The word communication has no stated object. This is because true languages are reflexive. They enable us to talk to ourselves. Visual language is no exception.

Implicit in this definition is the recognition that creative people give us new symbols in their languaging. Most of us pick up such symbols and use them in gradually more conventional ways (signs) until they become cliches-visual or verbal. Isomorphism refers to similarities of shape, size, conception, sound, etc.

V. Suggestions for Further Study

Four large areas of concern have been precipitated from this study. These are:

1. Continued study, analysis and review of existing data from various fields relevant to visual literacy.
2. Continued specification of competencies in visual languaging and appreciation.
3. Development of validated methods for teaching these competencies to learners.
4. Development of validated instruments for measuring the competencies of visual languaging and appreciation.

Each of these areas of concern can be broken out into more specific recommendations for historical (library) and empirical research.

(Group 2 report continued)

Comprehensive reviews of the available literature from various fields will provide those pursuing empirical lines of inquiry, and other interested parties, with a more precise delineation of the gaps which exist in the collective field of relevant study. Drawing from the fields of visual perception, neurological research, artistic criticism and linguistics, as well as other fields, these reviews will add significantly to the sharing of data which in its present forms are far too vast for an individual to attack successfully. These studies will also generate other areas of potential inquiry important to the development of a coherent theory of visual literacy.

The specification of competencies in visual languaging will lead to both empirical and historical research. Essentially, the problems addressed will fall into the areas of grammatic, syntactic, semantic and perceptual aspects of visual languaging. Research is also needed into the nature of visual appreciation.

Until such specifications of competencies of visual literacy are established, visual literacy education will rely on the use of visual experiences designed with the hope of producing a more literate population. With specification, instructional methodologies can be developed which will add control to the area of pure chance in the development of visual literacy. Only through careful developmental evaluation and revision will methodologies emerge which are truly capable of delivering valid instructional activity.

The evaluation of methodologies should result in the construction of measurement instruments which accurately measure the development of competencies in learners. These instruments should be both diagnostic and summative in nature, and be useful in the public education sector. Without the ability to effectively measure results, schools will be forced to cease their pursuit of visual literacy by a public demanding demonstrable results.

These directions and suggestions for further study provide a systematic approach to the facilitation of visual literacy development, instruction, and evaluation. There is a need to move from the operation of programs based on possibilities, to those based on probabilities, while constantly striving to increase those probabilities. Systematic development is one method of achieving this goal. For those wishing more specific directions, the following offers suggested topics:

1. Reviews of literature

    A. Anthropological Linguistics
    B. Symbol Formation
    C. Psycho-Linguistics
    D. Visual Perception
    E. Neurological Research
    F. Psycho-analytic studies
    G. Brain research (general)
    H. Visual syntax

- I. Epistemology
- J. Developmental psychology
- K. Visual grammar
- L. Cognitive styles
- M. Aesthetics

2. Specification of competencies:
    - A. Symbol formation
    - B. Symbol translation
    - C. Encoding behaviors
    - D. Decoding behaviors
    - E. Psychomotor skills
    - F. Appreciation (valuing) behaviors
    - G. Sequencing behaviors
    - H. Data storage in human beings (visual)
    - I. Symbol and sign vocabulary
    - J. Imaging
    - K. Transfer between symbol systems

3. Methodology
    - A. Existing techniques and methodologies
    - B. Developing techniques and methodologies
    - C. Evolution of new techniques and methodologies

4. Measurement:
    - A. Competency evaluation
    - B. General evaluation
    - C. Diagnostic tools
    - D. Summative tools
    - E. Standardized measures
    - F. Program evaluation procedures and instruments
    - G. Subjective outcomes of visual literacy experiences

5. Development of new methods for research

A word of caution: it is important that we do not limit the future development of visual literacy by our current perceptions of meanings for the terms. We are on the threshold of technological discoveries which may well increase the capacity of humans to explore, perceive, share, and assign meanings to the mysteries of our universe. In the future there may be cultures even more dependent upon vision than are present cultures. Wider use and increased varieties of applications of visuals for communication i.e., languaging, will require coinage of new terms with which to describe and share the

(Group 2 report continued)

images and thoughts resulting from human transactions with the environment. It may become possible to transfer visual messages "in toto" from person to person. At the present time, however, as we struggle to improve our visual communication skills, it is important - appropriate - that we use the verbal mode to define visual literacy. In that regard, it is our fervent hope that this Okoboji report will not be the "last word."

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(Group 2 report continued)

BEHAVIOR / APPROACH	I DECODE	II COMMUNICATION (DECODE/ENCODE)	III ENCODE	IV APPRECIATE	
A. COMPETENCY	1, 2, 3, 4, 27, 28, 32, 35, 40, 48, 55, A-I (Total 12)	6, 7, 10, 13, 14, 15, 21, 22, 23, 29, 33, 36, 38, 39, 43, 45, 47, 49, 50, 56, 57, 60, 62 A-II (Total 23)	16, 24, 46, 53 A-III (Total 4)	40 A-IV (Total 1)	40
B. PROCESS	17, 18, 20, 25 B-I (Total 4)	8, 12, 30, 34, 39, 51 B-II (Total 6)	B-III (Total 0)	8 B-IV (Total 1)	11
C. MOVEMENT	31 C-I (Total 1)	9, 39, 41, 61, 62 C-II (Total 5)	11 C-III (Total 1)	31 C-IV (Total 1)	8
OTHER 5, 19, 26, 37, 42, 44, 52, 54, 59	17	34	5	3	

00 indicates placement in more than one cell

DELEGATE RESPONSES TO THE MEANING OF THE TERM "VISUAL LITERACY"

1. Visual literacy pertains to those competencies a person may have and learn for the coherent discrimination and interpretation of non-verbal stimuli as found in human expression without language in all pictorial symbolic and structural items.

2. Visual literacy is an individual's ability to acquire and process visual messages so that when combined with verbal messages the communication process is more complete and meaningful to the individual.

3. To me "Visual Literacy" refers to a group of vision competencies a human being can develop an understanding for. We are bombarded with visual signs constantly. The development of many of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visual action, objects, and symbols, natural and man-made, that he encounters in his environment. (Some examples included in Kodaks "Visual Fable.")

4. I interpret the term "visual literacy" as a person's ability to classify, retain, and make intelligent decisions about information received through the visual medium.

5. Visual literacy embodies a potential of enlarging the area of perception by student voyagers.

6. Visual literacy concerns the varying ability of persons to originate and interpret messages utilizing visual symbols, pictures and body language.

7. To me "visual literacy" means being able to stabilize and communicate perceptions through words, pictures, symbols, signs and other non-verbal ways.

8. Visual literacy means being able to "free-up" all the images we all stow in brains without any effort so that said images will be useful in our daily lives; we can bring them to bear creatively, sensitively and communicatively for the betterment of our own lives and for society as a whole.

9. A movement which believes in the importance of visual communication* as a viable educational program, that offers students an effective means of learning and thinking.

   *visual communication is the ability to interpret and to produce visual messages

10. The ability of a person to communicate, interpret and understand visual symbols as well as verbal symbols.

11. Visual literacy to me connotes a responsibility to provide the learner with a visual representation of the message, assuming that representation adds clarity.

12. Visual literacy is the process by which one can communicate visually through body language to encode and decode messages suggested by people, places or objects with consistent reliable accuracy.

13. Through reading and writing with sequential pictorial language, the road is opened for mankind to achieve new levels of literacies of all kinds, and new heights of intellectual and cultural achievement.

14. Understanding, integrating, learning and communicating through a visual awareness of those symbols, whether overt or subtle, provided by environmental stimuli.

15. The ability to communicate with and to understand communications that use the communications tools of still, movie, and television cameras.

16. Having a facility with the visual media, enabling a person to share ideas and concepts, both of an abstract and concrete nature through the visual language. (film, TV, graphics, photography, etc.)

17. Visual literacy is the development of sensitivity or awareness of the metaphors in language and iconic interpretation.

18. I feel Visual Literacy refers to a method by which a human being can interpret and discriminate his visual competencies the actions, objects, symbols, natural or man-made in his environment.

19. I have a problem with the term "visual literacy" in that it focuses only on one type of stimulation while most efforts in this field deal with "mass media" or "media literacy" outside of the printed word. Media literacy is therefore, an exploration of the forms, manipulations, productions, and psychological characteristics of all types of non-print media.

20. Using visual perception concepts to assist in the learning process.

21. To me, visual literacy means the ability to learn, understand, think, communicate, and store information in one's mind visually, as opposed to the aural or digital manner in which most people presently engage in the aforementioned functions and activities.

(Group 2 report continued)

22. Visual literacy in a large sense parallels the notion of verbal literacy; one must be taught to develop his ability to manipulate visual language both to interpret and create, as well as the verbal symbols that are traditional.

23. Visual literacy is the ability to effectively and efficently communicate, i. e., send and receive, information in a pictorial form.

24. A visually literate person is one who is articulate with the use of visual tools of communication.

25. Visual literacy is the assimilation and accommodation of visual symbols and visual perceptions so that the viewer translates them into meaningful visual experiences.

26. Visual literacy is seeing and understanding knowledge, increasing comprehension, developing skills, gaining understanding, expansion of learning and enlightment, and growth of perception to the learner.

27. Visual literacy is the awareness of a visual and non-verbal world translated into information and knowledge which helps the user's comprehension of the world about him.

28. Visual literacy means increasing one's ability to read visuals as well as printed materials.

29. Visual literacy is the varying human capacity to perceive, encode, store, retrieve, decode, and impart knowledge or meaning among people.

30. Visual literacy is a concept of learning which involves comprehension and communication using non-verbal symbols.

31. Visual literacy is a catch phrase which has caught the interest of educators and attracted Federal dollars; refers to the ability of individuals to extract meaning from visuals; and refers to art appreciation.

32. Visual literacy is the meaningful interpretation of a graphic communication paralleling verbal literacy and opening a second channel through which more information can be assimilated and associated into a lasting learning experience.

33. Visual literacy is the human ability to recognize and interpret visual symbols, actions and objects and to use them in a meaningful way to communicate with others or to increase personal knowledge.

34. Communication through the visual mode.

35. Visual literacy is the ability to interpret messages received from visual imagery in a world which is changing from aural imagery to a more total use of sensory perception.

36. Visual literacy refers to discrimination of the non-verbal stimuli which represent the happenings around us in order to think creatively, understand meaning and concepts, and communicate to the world on the outside of "ME."

37. Development of the ability to discriminate and interpret through all of the senses, experience images of living, while being able to express one's self effectively and appropriately.

38. Visual literacy is the ability to comprehend, interpret, and understand visual stimuli, as well as to produce meaningful visual symbols for the purpose of communication.

39. Visual literacy is a field, a construct, and a synonym for "visual languaging capabilities" or the cognition involving (a) perception of visual stimuli as input; (b) imaging; (c) processing, and (d) transformation of images into visual output or visual language enabling communication of his feelings and ideas through body language, object language, sign language and a variety of visuals from the young child's fortuitous realism drawings to planned sculpture, paintings, photographs and films.

40. Visual literacy is the ability to understand and appreciate what one sees.

41. Visual literacy is the development and application of a precise language of pictorial elements.

42. The most effective learning ought to involve all the senses, so development of the senses--including the visual--ought to increase learning and improve effectiveness of those of us in education.

43. Visual literacy is the ability to observe, preserve, draw inferences, understand, evaluate, and utilize visual iconic symbols to better integrate physical and mental development.

44. My connotation of "visual literacy" is a mixed one, composed of the negative viewpoint that emphasis is placed on only one sensory system rather than using all senses in communication and a positive viewpoint of using "visual literacy" to turn on those persons who have not been reached through other means.

45. The creation and consumption of visual messages for communicative and problem-solving purposes at an acceptable level of proficiency keeping in mind the context of the individual involved.

(Group 2 report continued)

46. The skill to translate visual images into a communicable message.

47. A visually literate person would have the ability to interpret what he/she sees and communicate it to others; (a) *In nature*, reading the sky for a weather prediction; (b) *In the neighborhood*, knowing where to walk and play safely; (c) *Around the home*, knowing when to paint the house, mow the lawn, fix the plumbing; (d) *In a commercial entertainment environment*, viewing TV, films, printed matter, etc. ; (e) *With other people*, knowing when to approach Mom for a quarter or the boss for a raise.

48. Visual literacy refers to the competency of an individual to translate visual experiences into other sensory domains.

49. Visual literacy is the ability to comprehend and communicate messages received or transmitted in visual image or form.

50. Visual literacy is the ability to express ideas using visuals such as photographs or non-verbal methods of transmission, and to understand ideas expressed in similar visual materials.

51. The term visual literacy means to me the process of investigating and analyzing the experience of seeing in order to extend human communication and perhaps to improve it.

52. For me it means the education of children, youth and adults to understand media in all its forms--film, TV, sound, graphics, still photographs, computers, et al. It involves more than the visual dimension which is why I'm not pleased with the term visual literacy--media literacy might be better but literacy implies too many connotations of words, grammar, sentences and paragraphs which is much too linear an approach to handle the essentially non-linear mass media. I feel an enormous responsibility to help our society come to grips with the overwhelming role that the media will play in our lives in the 21st Century.

53. The ability to communicate visually oriented information using visual and pictorial symbols.

54. Visual literacy is the topic of my dissertation, which involves illustrating ninety vocabulary words with photographs and line drawings.

55. Visual literacy is the ability to read, interpret, and understand the visual image.

56. Visual literacy means the ability to look at a visual image and realize what message is intended and the ability to create visual images which communicate with those others who are visually literate.

57. It appears that it has to do with sensory perception and the coordinate abilities to interpret, integrate, comprehend, and communicate.

58. The ability of an individual to be able to visually discriminate information which is presented to the individual in such a fashion that only through the visual format is the knowledge transmitted.

59. Visual literacy is to me an embryonic concept with related research and application efforts which has particular significance in regard to language development and, more generally, human potential development.

60. Visual literacy implies skill in handling visuals. That skill could be developed by a viewer (consumer) of visuals, a designer (creator) of visuals, etc. The skill implies the ability to analyze, understand, select, judge, use, . . . not merely "digest" visual information.

61. Visual literacy, only *suggests* to me a possible term that we can apply to some part of the multitudinous ways the human organism uses its internal and external visual world; however, I want to stress the word "suggests, " for we must look seriously at those multitudinous uses first.

62. In a single, oversimplified sentence: Visual literacy is a movement involving a variety of people interested in the concept while visual literacy is also a capability for obtaining meaning from what can be perceived through the eyes (decoding) and the capability for communicating meaning by originating stimuli which can be perceived through the eyes (encoding).

PHRASES DESCRIBING "VISUAL"

Non-verbal visual stimuli
Visual message w. verbal
Visual action, objects & symbols (natural and man-made) (2)
Information received via visual medium
Visual symbols, pictures, & body language
Words, symbols, pictures & body language
Images we store in our brains
Visual messages
Visual as well as verbal
Visual representation
Body language
Sequential pictorial language
Environmental stimuli
Still, movie & television cameras
Visual media/visual language
Language and iconic metaphors
Visual perception
Store information visually
Visual language as well as the verbal symbols
Information in a pictorial form
Visuals tools of communication
Visual symbols and visual perception
Visual and non-verbal world
Visuals as well as printed materials
Knowledge or meaning
Non-verbal symbols
Visuals
Graphic communication
Visual symbols, actions, and objects
Visual mode
Messages received from visual imagery
Non-verbal stimuli
Images of living
Visual stimuli/visual methods
"Visual languaging capabilities"
What one sees
Language of pictorial elements
Visual iconic symbols
Visual messages
Visual images
What he/she sees
Visual experiences
Visual image or form
Visuals/visual materials
The experience of seeing
Visual and pictorial symbols
The visual image
Visual image
Sensory perception
Information/visual format
Visuals
Internal and external visual world
What can be perceived through the eyes

SYMBOLS BECOME SIGNS

Paul Younghouse

Languaging and similar human abilities have been subjects of considerable debate over centuries. Much of this discussion in the early years concerned the nature of "the origin of language." Controversies raged and eventually the question fell into disrepute. This was largely due to the lack of agreement on independent criteria by which to judge whether a given phenomenon was linguistic (that is, a criterion not inherent in the philosophical stance informing the inquiry.)

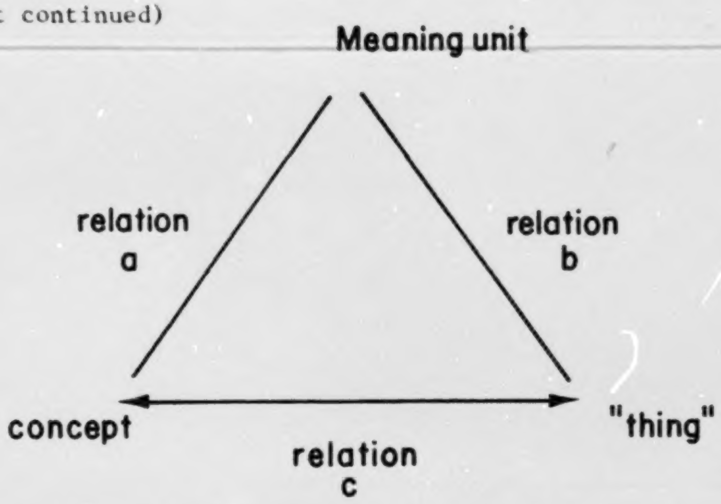
The Swiss linguist Ferdinand de Saussure may be responsible for pioneering a particularly valuable approach to the problem. Saussure's insight led to an emphasis on the functions that language serves. Where previously researchers had struggled to understand particular languages and their elements, much in the way anthropologists studied artifacts, ("langue"), Saussure directed linguistic attention to the languaging process ("parole").

Languaging serves many functions, current interest treats such problems as meaning, expression, communication, and exchange. These functions are extremely roughly characterized here but the intention should be fairly clear. A system is linguistic to the extent it has structures that perform such functions as the researcher attributes to "languaging." (One of the vital insights of cybernetics is that different structures can perform the same--information/linguistic--function and different functions can be performed by the same structure.)

Two of the more important functions languaging performs are the representation of meaning and that representation's independence from proximity to that which is being represented. If we categorize the means to represent meaning as either Arbitrary or Non-Arbitrary and the relative "independence of proximity" as Contiguous or Non-Contiguous (It's awkward to define this property negatively but it is also expedient) we generate a matrix with four cells. (See Matrix of Meaning Units). We can characterize meaning units relative to each other according to their various "standing for" or referent structures (as suggested by parenthetical terms in the matrix). The problem of reference has been the subject of considerable debate. "Referent" here is loosely considered the mental construct that the meaning unit means not an actual object.

This use of "referent" and the underlying semiotic theory is intended to make use of some of the contributions from Charles S. Peirce. He distinguished between the meaning unit used to convey meaning, the concept conveyed, and the thing conceived in the concept. Where semantics generally treated the sign and the object it referred to, Peirce (and others) suggested we need to consider the meaning unit as "standing for" a concept, not an object. (See diagram on following page)

The three relations established by this account provide a new orientation to some familiar problems. Semantics is properly concerned with relation a and epistemology with relation c. Relation b is problemmatic, it suggests ontological questions.



The four types of meaning units provided by the matrix have been labeled in a manner that may appear to some as controversial. Different disciplines (mathematics, aesthetics, psychology, and so forth) have provided a variety of meanings for the same labels, which has led to considerable confusion. The cells are intended to be consonant with distinctions drawn in treatments of the problem written by Langer, Werner & Kaplan, Piaget, and others.

	Contiguous	Non-Contiguous
Arbitrary (referent)	Signal (operation)	Sign (convention)
Non-arbitrary (referent)	Index (part to whole)	Symbol (Isomorphism)

MATRIX OF MEANING UNITS
(other functions give different matrices and units)

Generally, there is little conflict about contiguous meaning units. This is not true of the non-contiguous. Some disciplines have created or studied systems that use only arbitrary markers or "signs" (as defined in the matrix), such as mathematics. Verbal languages are dependent on conventionalized meanings, though there is evidence (see Piaget, Werner & Kaplan) that they also require symbolic meaning.

Indeed, it is very difficult to fully explain how conventions might possibly come about if we deny the possibility of symbolic meaning. Wittgenstein's (later) work and the discussions it has stirred have exposed many difficulties in the kind of ostensive definitions (i.e., pointing a finger at something and naming it) that a conventionalized sign meaning system seems to require. Such questions are:

- How does the language learner learn basic meaning relations? (What does pointing a finger at something "mean"?)

(Group 2 report continued)

- How does language learner know which attribute or aspect of object pointed at is intended to be named? (How do you point at red?)
- How does someone point a finger at "truth," "loyalty," "hate," and so forth?

But how do signs have meaning? There are theorists who suggest that signs are symbols (or more accurately, but also perhaps more obscurely units in sign systems are units from symbol systems) that have been conventionalized.

This leaves us with the problem of how symbols have meaning. There is considerable agreement that symbols (or, again, units of a symbol system) embody significant relations of attributes (or a "structure") in a way somehow parallel or isomorphic to that which is being represented.

The concept of isomorphism is controversial. The term as used here is intended to mean a relativistic, functional isomorphism, similar to that discussed by Shepard and Cooper in their article "Second Order Isomorphism." Briefly put, the meaning of a symbol is not dependent on the external relations of conventional meaning but rather makes use of parallel internal relations.

This parallelism need not be total (we don't have to have little trees in our head to symbolize trees) but must be of some selected aspect or function that symbol and concept share. The selection process (or construction of a representation) is frequently part of a creative process in the imagination. The construction of a representation tends to shape the concept.

After constructed representation (symbol) has been in use to refer to shaped concept, its use tends (ontogeneticaly and histenically) to become conventionalized into part of a sign system. The functional isomorphism may be forgotten in various ways, or totally assimilated. Further use of the sign then seems arbitrary.

Such assimilation can be shown in phrases from our language, as Philip Wheelwright has explored. An example is "the running brook." The metaphoric history of this phrase has been almost lost. Today one conventional sense of the term "running" is accepted to be the movement of water, but it is not likely to have always been so.

* * * * * *

GROUP 5: THE IDENTIFICATION AND ANALYSIS OF SELECTED ASSUMPTIONS UNDERLYING THE CONCEPT OF VISUAL LITERACY

COMMITTEE MEMBERS:

Barry Bratton
Dick Corwine
Alan Curtis
Randall Fleckenstein
John Ludrick
Dennis Myers
Tim Ragan
Laurel Sneed

INTRODUCTION

In the belief that introspection, self-evaluation and self-criticism are desirable and healthy activities for continued growth and development, the members of this committee chose to examine critically the assumptions which seem to underlie the visual literacy movement in America today. As each member spoke about his/her concerns during the early discussions, it became evident that all of us had withheld judgment about the concept of visual literacy until this Conference. We saw this committee's task as an excellent way to learn more about the topic and to seek answers to our particular questions.

We hope the report of this committee reflects the professional analysis which went into its composition. The committee debates were often intellectually stimulating and the individual writing sessions, thought-provoking and demanding.

A word about how the findings of the committee evolved. In order to gather the necessary information, four strategies were employed:

1. Each of the five resource delegates was interviewed individually by the committee as a whole. These seminars were perhaps the highlights of our meetings.
2. Selected literature sources were reviewed.
3. Members of the committee met with representatives of othet conference groups who were exploring issues which might shed light on our own concerns.
4. Interaction among the committee members served to allow each of us to clarify our thoughts, to learn new information, and to view the issues in new perspectives.

We recognize, however, that our task is not complete. The ferreting out of the various conceptual threads which seemed to contribute to the concept of Visual Literacy was difficult enough; the gleaning of the philosophical and operational assumptions from these threads was extremely difficult.

To be sure, the reflective nature of the task required time and resources which were not available at the conference. Therefore, we submit this report as a preliminary draft which reflects our best thinking at this time about the concept of Visual Literacy and the assumptions underlying it.

To facilitate its work, the committee developed and followed a procedural model which proved to be very valuable. An outline of this model and an extensive list of assumptions related to the concept of visual literacy follows the body of this report.

ASSUMPTIONS UNDERLYING THE CONCEPT OF VISUAL LITERACY:

At the onset the committee quickly became aware of the paucity of literature which delineates or examines the assumptions behind the concept of Visual Literacy. The resource persons also commented that to the best of their knowledge no organized group of individuals had taken on this task.

With essentially no guide to follow the committee arbitrarily selected to look for two kinds of assumptions:

1) those, the validity or invalidity of which would become apparent only over time and retrospectively; and
2) those of an operational nature which may be validated in a shorter time period by conventional procedures.

Two basic philosophical assumptions emerged from a number of sources. Both are concerned with the need for individual freedom in exploring one's environment. The first looks at visual literacy as a means of safeguarding the individual's pursuit of truth from the possibility of inappropriate manipulation or control by external forces, while the second sees the concept as a vehicle for increasing the individual's ability to communicate his/her thoughts and ideas to others. These two philosophical assumptions are presented here in didactic fashion; the reader is encouraged to first examine the overall logic of each assumption and then reflect on each sub-point which contributes to the assumption.

Philosophical Assumption #1

- The pursuit of truth and knowledge of our world is one goal of mankind.
- This pursuit is best carried out by direct contact in the real (natural) world by the individual acting without constraint and under his own free will.
- The mass media, e.g., television, is a potential threat to this pursuit because it presents the individual with information about the real world which is somehow quantitatively and qualitatively different than that which is observed directly.

(Group 5 report continued)

- The production of mediated messages is in the hands of others who might manipulate the mediated messages toward ends which could give the individual an incorrect perception of reality.
- A knowledge of the techniques and processes used in the production of mediated messages is necessary in order to allow the individual to discriminate the truth from intentional or unintentional distortion.
- Given this discriminating ability, the individual can pass judgment on mediated messages, i.e., be an informed decision-maker.
- The ability to observe, analyze, and evaluate mediated messages safeguards the individual's freedom in pursuing truth and knowledge.

This assumption grows out of a mistrust of the abilities (or intentions) of those who have control over mediated messages or a concern that the very nature of the medium distorts reality. It assumes that being aware of this and having a basic understanding of how mediated messages are generated will allow the individual to protect himself from potential harm. It assumes that visual literacy is a way of allowing the individual to retain his individual freedom to learn about his world without the threat of potential domination and control by mediated messages. Philosophically, the assumption places visual literacy as a response necessary to increase the probability that individualism will survive.

Philosophical Assumption #2

- Man is a social being who seeks to communicate with others.
- Such communication results, in part, in growth, self-awareness and knowledge.
- Verbal language (spoken and written words) is one means of communicating.
- Verbal language is deficient in its ability to carry all the messages which individuals can potentially communicate with each other.
- Visual language exists and provides an alternative means of communicating which is somehow different than verbal communication.
- Visual communication has a form and substance which can be identified, studied, and taught.
- Persons who are aware of and use the techniques and procedures for communicating visually are able to communicate with others who have similar skills.
- Visual literacy thus, is a means by which man can expand his communication with others and is therefore more likely to grow in knowledge and self-awareness.

This assumption grows out of our need to communicate with others. It is concerned that man find additional avenues with which to communicate and assumes the more avenues the better. Philosophically, the assumption places Visual Literacy in the positive light of enhancing man's awareness of both himself and his world.

The committee feels that there are potentially additional philosophical assumptions which underlie the concept of visual literacy. However, the two explicated above emerged on numerous occasions during the conference.

(Group 5 report continued)

The reflective reader will note that each of the points in these philosophical assumptions, in turn, generate additional operational assumptions. For instance, out of the philosophical perspective comes the real-world operational assumption that Visual Literacy can be learned, that it can be evaluated and that it can be taught. It is the committee's analyses of some of these basic operational assumptions to which this report now turns.

Operational Assumption #1

A unique set of visual languaging skills exist and can be identified and labeled.

As a basic assumption, its truth must be established very early in the history of visual literacy and made public. It must be verified that visual languaging skills are unique; that they are, in fact, substantively different from other languaging skills. Further, these skills must be analyzed and evaluated by scholars interested in languaging and must meet their tests of uniqueness and importance.

These questions are examples of the analysis suggested above:

- What are the behaviors of visual languaging?
- How are they different from other types of languaging?
- Are these differences important enough to constitute a unique area of investigation?

Operational Assumption #2

The skills of visual languaging can be learned.

Again, the truth of this assumption must be verified for if these skills cannot be learned, then they are probably determined genetically and acquired through maturation, and are, therefore, outside the domain of significant educational intervention.

The following questions are intended to be illustrative:

- Does one acquire visual languaging capabilities through experiences with visuals?
- Does one acquire these skills through development or maturational processes?
- Is the sequence in which the skills are acquired invariate?
- What is the nature of the sequence for learning these skills?

Operational Assumption #3

The skills of visual languaging can be taught.

Once it is established that visual languaging can be learned, a set of questions must be posed and tested regarding the viability of various strategies for affecting the acquisition of these capabilities. Some examples are:

(Group 5 report continued)

- What are the independent variables which have an effect on the acquisition of visual languaging behaviors?
- What relationships (interactions) exist between combinations of independent variables?
- What forms of educational intervention can assist visual development? (e.g., reception learning from viewing visuals and otherwise "learning about" visual syntax; modeling from being with others who have high visual language capabilities; inquiry-based learning from problem-solving experiences, etc.)

Operational Assumption #4

The behaviors of visual languaging can be assessed.

Having established that visual languaging can be learned, in effect, demonstrates that these skills can be assessed. That is, assessment is the process of verifying the existence of a capability. However, for the purposes of analysis, this assumption requires separate treatment.

Examples of questions relevant to assessment are:

- How is the assessment of these skills different from the assessment of other types of skills?
- What are the unique problems associated with the assessment of visual languaging behavior?
- How can the effects of other languaging skills be controlled to obtain a valid measure of visual languaging capabilities?

Operational Assumption #5

Visual literacy offers a unique perspective for identifying, explaining, and predicting visual behavior more adequately than other perspectives can.

Essentially, this assumption concerns theory building, especially the research to generate and verify theory regarding visual learning. This assumption acknowledges the fact that visual learning phenomena can be analyzed and explained from different points of view. It implies that a point of view is legitimate to the extent that it offers explanations not possible or inadequate (e.g., less parsimonious) from alternative points of view. Given these considerations, the following questions are posed for the purpose of examining the legitimacy of visual literacy as a perspective for investigating the phenomena of visual learning:

- What is the domain of visual literacy? What are the behaviors (dependent measures) of interest to investigators adopting this frame of reference?
- What are the factors (independent variables) affecting those behaviors and how can they be manipulated? What are the types of questions to be included in the domain? What types of questions are excluded?

(Group 5 report continued)

- What is the nature of its uniqueness? Does it define a theoretical area? In what ways is that theoretical area different from other areas that deal with the same phenomena?
- What are the advantages of the visual literacy perspective? In what ways does this point of view offer parsimonious explanations of visual variables below?

Operational Assumption #6

Visuals are a language.

As stated, this assumption may be misleading. Perhaps visual *per se* are no more a language than words *per se* are a language (or that gestures *per se* are a language.) Certainly, observable elements are necessary for language, such as pictures, words, hand movements, but they may not be, in and of themselves, sufficient. To be called language, must a languaging system contain principles or rules for interpreting the stimuli? Language requires languaging behaviors from an individual. This languaging capability resides within an individual and involves the application of rules for deriving meaning. That is, language and languaging may be more than the representations or signs one observes; it may include the behavior for deriving meaning from these representations or signs.

Operational Assumption #7

There is more of significance to know than we now know about visual literacy.

From our interaction with several groups at the Okoboji Conference, from a survey of the relevant literature, and from our discussion with resource persons at the conference, it is a near universal assumption that there is more of significance to know about visual literacy than we now know. Though this is more or less intuitive it is nevertheless very significant that this assumption is widely held. This is because the assumption begs the question:

- How can we be advocating visual literacy practices and in many instances be at the point of program implementation or beyond when, admittedly, our knowledge of it is imperfect and admittedly there *may be more of significance* that we do not know presently but have no assurance that we will ever know. To put it another way, we may think we have touched the tip of an iceberg but there are no assurances (indeed, there is little evidence) that the iceberg exists.

Operational Assumption #8

Visuals communicate meanings that cannot be communicated verbally.

One basic assumption formulated from the data collected is that "visuals communicate meaning that cannot be communicated verbally." Perhaps this statement is accepted as inclusive because some feel that to explain certain phenomena, visuals present an image accurate enough that a narrative is unnecessary. Others feel that it could also be argued that it is possible to fabricate a systematic mental image by being verbally literate, i.e., literate in the sense of being able to completely verbalize an image and literate in the sense of being able to interpret the visual image given.

Should we investigate further the possibilities that incomplete images could be the result of using only the visual communication as compared to supporting it with a narrative? Might not another way to observe the assumption be to add an additional phrase to make the assumption more complete: "Visuals communicate meanings that cannot be communicated verbally with complete equivalence."

The obverse of the assumption may very well read: "Communications given verbally may convey meaningsthat cannot be communicated visually with equivalence."

These two suggestions may not be acceptable or valid either -- that is not the point. The point is that a critical look at the basic assumption may be a way to improve the assumption and to make them more meaningful and useful for both the research-based and applied uses.

Operational Assumption #9

Acquiring the behaviors of visual literacy in some way augments or facilitates the acquisition of behaviors of verbal literacy.

While this assumption represented the majority view of the delegates, and while it was reported that a small body of research offers partial support for it, our investigation revealed that four related, but incompatible assumptions were also held by delegates. Each of the four assumptions will be treated in the following paragraphs.

Regarding the majority assumption, examples of relevant questions are posed to clarify the meaning of this assumption. Does this assumption mean that the acquisition of visual skills increase verbal skills? Is the inverse true? What is the nature of the facilitative relationship? What is the process by which skills of one area augment those of the other? Are visual and verbal skills developed in accordance with a parallel but qualitatively different process? What are the similarities and differences between the processes for acquiring visual and verbal behaviors? Are the two areas inextricably related or qualitatively distinct? Does emphasizing the differences between the two areas offer more promise than emphasizing their similarities?

A second assumption indicated that some delegates believe that a cause-effect relationship exists between the two areas: that visual behaviors correspond to verbal behaviors so closely that both are, in fact, acquired simultaneously. Is the relationship reciprocal? Does the possession of visual or verbal competencies automatically indicate a correspondingly high competence in the other area? Or is the relationship uni-directional? Is the direction from visual to verbal or verbal to visual? One of the tasks for proponents of this assumption may be to demonstrate a logical relationship between visual and verbal behaviors and test that relationship empirically.

A third assumption holds that a negative relationship exists between visual and verbal skills and that this relationship may be correlational or

(Group 5 report continued)

cause-effect. This assumption may mean that an individual with high visual or verbal competence will in a significant number of instances have correspondingly low skill competence in the other area or it may mean that proficiency in one skill area has a debilitating effect on the other. Do attempts to boost one skill area necessarily do so at the expense of the other? Does it imply that an irreversibility is inherent here--that one cannot be proficient in both skill areas under any circumstances? Do individuals acquire a dominant skill area and any attempts to boost the other skill area will prove fruitless?

The fourth assumption encountered is that there is no relationship between the proficiencies in the two skill areas. The idea here appears to be that visual skill and verbal skill areas vary independently.

In all cases logical analyses subjected to empirical verification is recommended to refine these assumptions and to indicate appropriate practices of implementation in educational settings.

Operational Assumption #10

A significant subset of a learner population has a preference for the visual modality.

An assumption underlying a number of spoken and written assertions is that a significant number of the population has a preference for the visual modality. Some questions arise from this assumption. For example, what constitutes a "preference?" Is this a subjective statement of preference such as "I like visuals" or one based on reliable data? That is, is this assumption saying that certain individuals are able to learn more effectively and/or with greater understanding via visuals (e.g., reach mastery in less time than would be the case through other modalities)? Is this population sample denied certain "bits" of knowledge or insight that may be inherently verbal and vice versa? Does this also imply that a disposition to learn via visuals indicates a preference to encode information in visual forms?

Adherents to the stated assumption will often take it a step further to say that vision is a unique learning channel. If this is so, what is the nature of that channel? What are the dimensions of this uniqueness?

Operational Assumption #11

Vision is necessary to the acquisition of visual literacy skills.

An assumption we found underlying this unique aspect is that vision is necessary for visual literacy. Complete agreement on the necessity of vision to achieve some degree of visual literacy was not found. Some contended that vision is a requirement, others did not. For the latter, what is the nature of mental imagery in the blind? How can we determine the fidelity of this imagery? For the former, if the sightless are incapable of visual literacy, for example, how is it that some blind persons can detect color through touch? This lack of agreement with respect to this assumption points to possible areas for research and discussion.

(Group 5 report continued)

SUMMARY AND RECOMMENDATIONS

As a result of their work the committee members were able to identify at least two philosophical assumptions and eleven operational assumptions. Various combinations of these assumptions were used as rationales for the visual literacy concept. One of the philosophical assumptions states that visual literacy skills are an additional avenue for human communication. Each of these two assumptions are comprised of sub-points which are the basis for the eleven operational assumptions.

The goal of the committee has been to identify these assumptions and hold them up as a mirror for self-reflection by the conference participants. In addition, we have posed questions which will hopefully stimulate serious thinking about the operational assumptions.

The committee members, however, have not remained neutral as a result of their work. All the members generally agree with the following two points:

a. The two philosophical assumptions which were explicated do indeed appear to be goals worthy of our support.

b. However, in our opinion, many of the operational assumptions reflect a naivete of the visual literacy construct. This has serious ramifications and must be remedied if the movement is to continue to exist and potentially grow.

Couple these two concerns with our analysis that the visual literacy movement can be viewed as an innovation seeking adoption in the education system and we become disheartened at events we see happening in schools and universities vis-a-vis the visual literacy movement. It appears to us that too many educators are prematurely jumping on the visual literacy bandwagon without first examining the assumptions and supporting evidence (what little there is). Indeed, at this conference several committees have dedicated themselves to the concerns of various phases of implementing applied visual literacy programs. We believe this may be a serious error (unless conditions discussed in the recommendations at the end of this section are provided for.) We believe that the concept has been only vaguely defined and is, at best, the brainchild of a number of independent thinkers.

We believe that if educators continue to insist on implementing courses of study labeled "Visual Literacy" they may prematurely abort a concept whose birth, if nurtured and developed by research and testing, could have a valuable impact on education. But if the concept is "sold" as being in full bloom today and promises to teach students new and different skills which will facilitate learning, then we believe the term and its intentions will soon be relegated to the status of a "fad." At this time there is much excitement and interest in visual literacy, especially the media profession. The philosophical assumptions underlying it are ample justifications for such interest. However, let us not be premature and force the term upon applied educational programs which do not have sufficient substance to succeed. For if initiation of visual literacy programs meet with failure, the public support and research dollars necessary for further development and testing of the concept may be decreased or withdrawn.

(Group 5 report continued)

What can be done to prevent this from happening? The concern held by the committee is not that a totally complete, integrated, fully explicated theory base is necessary before implementation can proceed, but that implementation of visual literacy concepts in a curriculum be conducted with formative and summative evaluation in order to ascertain the degree to which specified outcomes are being achieved. We propose that visual literacy be subjected to close and rigorous scrutiny. The potential of this embryonic area, we feel, should be explored. But this exploration should proceed cautiously, for example, by implementing appropriate applications as they are identified. At the same time the exploration that can fill the needs for knowledge in the area should be proceeding with equal rigor.

Toward Developing a Process of Critical Introspection

As a result of our experience in identifying the basic assumptions of visual literacy and inspecting their acceptance, a general model which might be of value to other groups working with a new concept was developed. This model is presented in outline form.

I. Members concerned with the legitimacy and validity of the topic should volunteer.
II. Develop a model of inquiry designed to elicit the basic assumption of the topic.
III. A. Implement the model of inquiry with resource experts to elicit their basic assumptions.
    B. Implement the model of inquiry with other groups dealing with related aspects of the topic.
    C. Implement the model of inquiry to organize basic assumptions found in the literature.
        a. Listen to the group discussions.
        b. Ask them to list assumptions.
        c. Copy the group's self-generated list of assumptions.
IV. Formulate criteria for a basic assumption. (An unchallenged III concept. From the mass of information we synthesized assumptions that met the basic criteria.)
V. Identify basic assumptions.
VI. Develop organizational format of presentation.
VII. Prepare comprehensive philosophical statement reflecting beliefs (assumptions) of population sampled above.
VIII. Clarify and draw implications for each assumption.
IX. Write introduction and conclusions.
X. Prepare and write report for duplication and distribution.

(Group 5 report continued)

APPENDIX

A list of assumptions derived from resource persons, delegate groups, and selected literature:

1. A visual language exists and it is structurally analogous to verbal language in terms of parts of speech.
2. Visual stimuli vary in terms of degree of isomorphism to "reality," i. e., "concrete" reality to "abstract" symbolism.
3. It is important to measure visual language capability and to show the relationship to the measure of verbal capability.
4. Languaging is a dynamic, ever-changing process. Language is constantly being reshaped through usage.
5. A set of visual literacy skills exists so one can acquire those skills in successive approximations, as contrasted with the idea of visual literacy being a single competency.
6. Visual language is universal to the extent that the persons in communication have common referents (just as in the case of verbal language.)
7. Visual literacy represents a new conceptual scheme as opposed to a set of skills or techniques that have been available for some time, but are inadequately applied.
8. Visual literacy skills develop in direct proportion to one's contact with visual mass media.
9. The skills of visual literacy, once attained, are never lost.
10. Ability to enumerate a lot of details is desirable.
11. All forms of languaging require essentially similar cognitive processes for decoding and encoding information.
12. Simultaneity is a characteristic unique to the processing of visual information.
13. The more languages with which one has facility has a direct proportion to the amount of freedom one has.
14. The sequence in which one perceives a set of visuals determines the meaning one ascribes to the sequence.
15. Visuals are a language.
16. Visual literacy makes available a new channel of learning thereby enabling an individual to be a more effective learner.
17. Visual literacy offers a unique perspective which enables one to more parsimoniously explain phenomena.
18. An inverse relationship exists between verbal and visual capabilities.
19. A unique set of visual language skills exists and can be identified and labeled.
20. There is a high positive transfer between skills of visual literacy and verbal literacy.
21. A universal visual language exists.
22. The basic techniques for studying visual literacy already exist.
23. Visual literacy represents a set of strategies for teaching verbal literacy.
24. To be visually literate requires the sense of sight.
25. The domain of visual literacy includes, but is not limited to, visual symbols, body language, gestures, etc.
26. Aesthetic qualities are based on criteria which are culturally determined as opposed to the view that there are absolute qualities which transcend cultural barriers.
27. The value of a visual stimulus is judged as to its effectiveness in facilitating the acquisition of new behaviors by a learner.
28. Visual literacy is an aptitude and an outcome and a movement.
29. Present testing methods are inadequate for assessing visual literacy skills or capabilities.
30. Visual stimuli, in and of themselves, are neutral in terms of value.
31. The mass media information is different from visual information in the rest of the movement.
32. The skills of visual literacy will develop individuals who can be discriminating viewers.
33. Visual literacy skills can be learned and taught and such instruction is necessary for the acquisition of such skills at the highest levels of capability.
34. Visual literacy skills are acquired through incidental experiences.
35. Physiological differences may perhaps exist between the past generation and the "TV" generation.
36. Visual literacy concerns constitute a legitimate movement.
37. Visual literacy has the potential for overcoming passivity by creating a situation in which values can be identified and discussed.
38. Television viewers have free will concerning whether they will watch television.
39. Visual literacy is a new name for something "old under the sun."
40. Visual literacy is a label for new set of techniques.
41. The skills of visual literacy are prerequisite to the ability to acquire knowledge independently.
42. The spectre of potential evil implied in the mass media can be dealt with more effectively with visual literacy skills, that such skills will enable individuals to make more appropriate decisions and choices, and that such skills will create a better person.
43. Verbal literacy and visual literacy are parallel.
44. While the relationship of one skill to another may be changed the relationship as originally proposed by Debes shall provide the progressive function of the hierarchy.
45. Parallel learnings occur through visual literacy and through traditional curricular approaches in content areas.
46. Additional skills required to attain visual literacy may be added in the future.
47. Many individuals are capable of learning through more than one channel and are capable of learning through simultaneous tracks.
48. The curriculum design vehicles offer a systematic way of integrating visual literacy opportunities into any curriculum.
49. The skills described in Debes' hierarchy are necessary to develop visual literacy.

(Group 5 report continued)

50. A process which incorporates visual literacy skills into the K-12 curriculum can presently be developed.
51. The demands of a set of visual literacy skills as identified by Debes and verified at this conference provide a critical but seldomly used approach for use by those concerned with curriculum design.
52. Visuals can say precisely things that cannot be expressed verbally.
53. Visual literacy will result in self-fulfillment.
54. The visually literate person can "read" visuals at a glance--that a simultaneous learning experience occurs.
55. The visual literacy field needs to provide some unique payoff to survive.
56. The written word is not encompassed in the term "visual literacy."
57. Thinking can occur in terms of graphs, drawings, models and this form of thinking is easier than verbal.
58. Educational institutions are best suited for implementing visual literacy instruction.
59. Visual literacy employs a system of languaging to produce predictable behaviors.
60. We must create artificial representations of reality for learners to insure transfers.
61. Visual literacy is something worth teaching in itself rather than critical thinking or information processing.
62. There are two independent spheres of consciousness in the human brain.
63. Pictures and models are better than words and symbols for communicating concrete things, places, scenes, and existing events.
64. A given object could be matched with its photograph by any human being without having to learn laboriously a special vocabulary of photographs.
65. The Okoboji groups is representative of the visual literacy population.
66. There are skills that exist in visual interpretation.
67. Teacher education programs are a logical place to start giving visual literacy some exposure.
68. Within a visually oriented society one must become visually literate to be an effective interpreter and communicator.
69. Visual skills can be taught at all 12 levels of education.
70. We will accept the term "visual literacy."
71. Visual skills which complement the other literacy skills are not emphasized.
72. Definitions should be arrived at in order that future research can be properly directed.
73. A group-formed matrix is a basis for displaying the visual literacy reports in an organized communicative form.
74. Visual skills can be developed through teacher education.
75. Visual skills can be evaluated and have been evaluated.
76. Visual skills can be taught.
77. We are living in an increasingly visual world.
78. Print and oral skills are given significant emphasis in all teacher education programs.
79. We must do a better job of interacting with the visual stimuli, internalizing them, and communicating with them.

* * * * * * *

To help the Planning Committee prepare the opening activities of the Conference, each delegate was asked to respond to two questions:

1. The term "Visual Literacy" is a fairly recent one and carries many varied connotations. In one sentence, what does the term "Visual Literacy" mean personally to you?

2. How do you see Visual Literacy affecting your professional role?

ANTHONY ARABIA (Pennsylvania)

1. Visual literacy pertains to those competencies a person may have and learn for the coherent discrimination and interpretation of non-verbal visual stimuli, as found in human expression without language, in all pictorial, symbolic and structural items.

2. In health professions learning resources work, the development of superior communications skills in students is an important pre-requisite to their success in clinical practice.

KATHRYN T. BACK (Oklahoma)

1. Visual literacy is an individual's ability to acquire and process visual messages so that when combined with verbal messages the communication process is more complete and meaningful to the individual.

2. The very nature of the growth of our field from "audio-visual" to "media" to "instructional or educational technology" implies a sophistication and refinement of our role as professionals in education. No longer can we merely promote the inclusion of visual messages into instruction; we must educate instructors in the proper use of visual messages, thereby fostering visual literacy in students. As educational technologists it is our responsibility to design visual messages which, when combined with verbal messages, will aid students in achieving more complete communication skills through visual and verbal languaging.

E. M. BARDILL (Wisconsin)

1. To me "Visual Literacy" refers to a group of vision competencies a human being can develop an understanding for. We are bombarded with visual signs constantly. The development of many of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visual action, objects, and symbols, natural and man made, that he encounters in his environment. (Some examples included in Kodaks "Visual Fable.")

2. As a teacher of photography I am dealing with the business of visual communication. Consequently, I feel it is very important for a photographer to be able to recognize and understand visual signs and be able to transmit them to others.

JOHN G. BAYLOR (Alabama)

1. I interpret the term "visual literacy" as a person's ability to classify, retain, and make intelligent decisions about information received through the visual medium.

2. Instruction involves manipulation of information. Research shows that roughly 80% of our impressions are received through the visual channels of communication. I would follow, that we should strive to prepare a visually literate community, a population capable of translating the subtle language of graphic presentation.

MARION T. BEAN (Rhode Island)

1. Visual literacy embodies a potential of enlarging the area of perception by student voyagers.

2. Need to solve the problem of new methods necessary for the development of critical thinking ability as an outcome of "visual literacy."

DOUGLAS BEDIENT (Illinois)

1. Visual literacy concerns the varying ability of persons to originate and interpret messages utilizing visual symbols, pictures and body language.

2. Visual literacy has several aspects which are important to my professional role. Its concern with studying and improving communication is of major importance. The concern has several relevant facets--the use of visuals to improve communication, methods to motivate and actively involve learners, techniques to design instruction so as to take account of differing abilities of students, and the study of non-verbal behavior of teachers and students. As a literature of findings is developed, visual literacy can have important meaning for instructional design within the setting of a campus media center.

ETTA M. BISHOP (Connecticut)

1. To me "visual literacy" means being able to stabilize and communicate perceptions through words, pictures, symbols, signs and other non-verbal ways.

2. As visual literacy projects become more "a way to teach" and "a way to learn," then it would seem that the role of the media specialist would be that of curriculum planner, teacher of production skills, and an overall curriculum consultant.

MARY BLUNDELL (Texas)

1. Visual literacy means the ability to look at a visual image and realize what message is intended and the ability to create visual images which communicate with those others who are visually literate.

2. My professional role is that of a consultant to teachers of schools in a region of Texas. I use visuals in teaching and try to convince teachers that the visuals (TV, slides, films, posters, transparencies, etc.) that are used in the classroom are teaching and that they should be able to recognize and deal with what is being taught.

GRACE BOSWORTH (Virginia)

1. "Visual Literacy" means being able to "free-up" all the images we all stow in brains without any effort so that said images will be useful in our daily lives; we can bring them to bear creatively, sensitively and communicatively for the betterment of our own lives and for society as a whole.

2. My commitment to Visual Literacy has had a strong affect on my professional life. I have written a beginner's book and have another book in progress, and my school system has offered me the opportunity to teach other teachers as well as to practice "vislit" methods in my classroom with my own students. Frankly, many of my peers consider me just a little crazy and dismiss the whole vislit concept. On the other hand, those I have been able to teach believe in vislit and are constantly dreaming up new methods to make it work. I haven't been a "ball of fire" in the system that employs me, and I don't want to be. I think vislit is in danger of becoming a "fad"--we have too many of those in education--and I am content to have it spread slowly and sink in deeply.

LUCILLE BURBANK (Pennsylvania)

1. A movement which believes in the importance of visual communication* as a viable educational program, that offers students an effective means of learning and thinking.

*visual communication is the ability to interpret and to produce visual messages.

2. As a media specialist for the Regional Resources Center for Special Education, I do an extensive amount of consultation on media to special educators. From my contacts with special education teachers, it has become evident that there is a significant void in the knowledge and use of visual education. Therefore, the Visual Literacy concept introduces the field of Special Education to the fact that there is another viable means of communication which is visual.

DONALD G. CHISZAR (Indiana)

1. The ability of a person to communicate, interpret and understand visual symbols as well as verbal symbols.

2. Our school corporation will be developing a visual literacy program in our primary language arts curriculum during the 1976-77 school year. I will be responsible for setting up the goals and objectives for the program.

FRANK V. COLTON (Kentucky)

1. Visual literacy to me connotes a responsibility to provide the learner with a visual representation of the message, assuming that representation adds clarity.

2. Visual literacy affects my professional role in at least two major ways. First, from the viewpoint of an instructional designer it means being critically aware of the importance of proper selection of input and output modalities for learners. Particularly with younger learners research has shown the importance of avoiding or lessening the translations between verbal and visual-auditory and vice versa, both at the input and output stages. Therefore, it is especially important to be appropriately selective with the stimuli and correspondingly specific regarding what we expect learners to accomplish.

Secondly, from the standpoint of one involved in promoting continuing education activities I must maintain a "marketing perspective." By this, I mean that promotional pieces must be attractive and first catch the attention of prospects. To do this I must develop a special ability, a special visual literacy, to know when I am designing a potentially effective piece.

DICK CORWINE (Nebraska)

1. It appears that it has to do with sensory perception and the coordinate abilities to interpret, integrate, comprehend, and communicate.

2. In my role as a district level administrator, it would have impact with regard to in-service programs, staff development, and personnel supervision. Teachers themselves must have better perception, insights, and understanding in order to work more efficiently with the individual student.

FRANCIS J. CURRAN (Massachusetts)

1. Visual Literacy is the process by which one can communicate visually through body language to encode and decode messages suggested by people, places or objects with consistent reliable accuracy.

2. As a media specialist living in the latter part of the 20th century I think it essential for all to be able to communicate and share what we have with others. There are different learning and teaching styles and we as the professionals have a responsibility if not an obligation to make certain the "message" is not only heard but understood.

JACK DEBES (New York)

1. Through reading and writing with sequential pictorial language, the road is opened for mankind to achieve new levels of literacies of all kinds, and new heights of intellectual and cultural achievement.

2. Visual Literacy has made me an advocate of educational systems that offer to all men, learning opportunities commensurate with their development, their needs and their potential.

SUSANNAH DUNN (West Virginia)

1. Understanding, integrating, learning and communicating through a visual awareness of those symbols, whether overt or subtle, provided by environmental stimuli.

2. Developing an awareness of the total visual image as it is projected and being cognizant of the effect it is designed to accomplish; learning to recognize the presences of subliminal messages; understanding imaginary as it is perceived and how it affects an individual's conception of the message imported; and using the knowledge of visual literacy and its implications as an aid to teaching. This can be accomplished through innovative presentation of materials that will strengthen and reinforce the total learning process.

CLIFFORD EHLINGER (Iowa)

1. The ability of an individual to be able to visually discriminate information which is presented to the individual in such a fashion that only through the visual format is the knowledge transmitted.

2. With the educational process continuing to develop toward the individualization of instruction, visual literacy provides a strong medium for those students which learn best through the visual format.

BROTHER RICHARD EMENECKER, F.S.C. (Pennsylvania)

1. The ability to communicate with and to understand communications that use the communications tools of still, movie, and television cameras.

2. I live and work in a society that is significantly affected by visual messages. Therefore, I find it necessary to continually update my skills, experiences and understanding of the field of communications and its application to formal education programs. Since I deal mainly with Catholic education, I am especially concerned with the value-shaping power of communications in our electronically saturated world.

CURTIS FAWSON (Hawaii)

1. Having a facility with the visual media, enabling a person to share ideas and concepts, both of an abstract and concrete nature through the visual language. (film, TV, graphics, photography, etc.)

2. Basically, it affects my professional role in three areas: (a) knowing how to control and channel all the visual information overload in an effective way; (b) selecting the "best" format with which to communicate and still meet individual needs, and (c) providing education for and about visual literacy.

RANDALL FLECKENSTEIN (Iowa)

1. "Visual literacy," only suggests to me a possible term that we can apply to some part of the multitudinous ways the human organism uses its internal and external visual world; however, I want to stress the word "suggests," for we must look seriously at those multitudinous uses first.

2. If we don't become bewitched by definitional games, "visual literacy" suggests possible ways for me (and others in our field), to purposefully expand the learning opportunities for some people and consequently their ability to produce and react within their lives.

PHIL GEERY (Texas)

1. I feel "Visual Literacy" refers to a method by which a human being can interpret and discriminate his visual competencies the actions, objects, symbols, natural or man-made in his environment.

2. As an educator, I am concerned about children. Today's child more than ever, because the child today seems to be more willing to learn visually, and interested in talking visually. He is faced with some of the most highly skilled visual communications, TV, movies, slides, and filmstrips. This has taught him that good visual communications are fast, efficient and effective.

In the profession visual methods offer real hope for educating today's child as it grabs child's interest and draws them into activities developing self-development in self-perception.

RICHARD GILKEY (Oregon)

1. I have a problem with the term "visual literacy" in that it focuses only on one type of stimulation while most efforts in this field deal with "mass media" or "media literacy" outside of the printed word. Media literacy is therefore, an exploration of the forms, manipulations, productions, and psychological characteristics of all types of non-print media.

2. Media literacy is an essential element of my role as an educator in providing for experiences and programs for students to learn the power of media to manipulate the ways we think, what we think about, our perception of our environment and the ease with which these complex media can be manipulated. Students must learn to not only be consumers of media but producers of media.

THOMAS L. HART (Florida)

1. Using visual perception concepts to assist in the learning process.

2. I am concerned about integrating audio, visual, and symbolic thought into the total communication process. As a teacher in a graduate library school, I encounter resistance to visual and audio concepts. It is my hope that I can participate in the process of organizing the concepts within the broad areas of "visual literacy" so I may present them more succinctly to my students.

HAROLD E. HILL (Colorado)

1. To me, Visual Literacy means the ability to learn, understand, think, communicate, and store information in one's mind visually, as opposed to the aural or digital manner in which most people presently engage in the aforementioned functions and activities.

2. As one who has spent many years involved with the visual media, especially television, I am especially concerned that we learn more about how the mind receives and stores visual signals. Some research has shown that most people cannot store visual messages and must translate them to verbal messages for storage, and then must translate them back to visual images (from stored verbal or digital messages) when wanting to recall the image or message. Those of us involved in visual media, especially, need to know as much about this phenomenon as possible, so that, hopefully, we can learn more about the proper construct of visual messages to bring about the desired learning result. The construct of true visual messages, in a form that can be readily received, stored, and recalled, is something about which very little is known. Those of us in television, especially, need to know something about the visual impact that TV has on learning, especially of younger children, in order to improve upon our methodology.

HOWARD HITCHENS (Washington, D.C.)

1. Visual Literacy in a large sense parallels the notion of verbal literacy; one must be taught to develop his ability to manipulate visual language both to interpret and create, as well as the verbal symbols that are traditional.

2. The visual literacy area may be, ultimately, the one area in the general curriculum of education which media generalists and specialists can claim as their own. I see its growth as emerging from the old concept of "screen education"; and another identified aspect of this general area is the "film study" movement which has been dominated by post-secondary level English teachers.

The area of visual literacy is to the educational communications and technology field as physiology is to the medical field. We should be stimulating this area of curricular concern in every school and college in the country. And of course we must become visually literate ourselves.

PATRICIA A. HUNTER (Virginia)

1. Visual literacy is the ability to effectively and efficiently communicate, i.e., send and receive, information in a pictorial form.

2. My professional role will be not only to design effective visuals and promote their use but also to increase the level of visual literacy among faculty and students. An increase in visual literacy among the users of the material should, in turn, promote a more efficient design of educational materials by the media staff, the faculty and the students.

R. E. INGALLS (California)

1. A visually literate person is one who is articulate with the use of visual tools of communication.

2. It affects my entire job. Rarely do I conduct individual or group training sessions on visual literacy. However, almost any time I am proposing a project to the administration, counseling an instructor or working with a student I am applying some aspect of visual literacy.

MICHAEL O. JANUARY (Texas)

1. Visual literacy is the assimilation and accommodation of visual symbols and visual perceptions so that the viewer translates them into meaningful visual experiences.

2. Visual literacy gives meaning to the visual half of the term "Audiovisual." It especially relates to the educational technology function of instruction--to assist learners in developing a vocabulary of visual experiences in observing and experiencing their total environment.

ROGER G. KENNEDY (Ohio)

1. "Visual literacy" is seeing and understanding knowledge, increasing comprehension, developing skills, gaining understanding, expansion of learning and enlightment, and growth of perception to the learner.

2. A Media Production Specialist at The University of Toledo is my professional title, and I daily work with faculty members assisting them with classroom learning problems. Visual literacy affects my daily pursuits and accomplishments, because we are ever striving to meet the student needs for learning and to provide them with an opportunity to interpret their university education. Developing the faculty and student visual competencies and integrating them with other sensory experiences is important for normal learning. Visual literacy not only affects my professional role, it is my professional role.

ADDIE KINSINGER (Michigan)

1. Visual literacy is the awareness of a visual and non-verbal world translated into information and knowledge which helps the user's comprehension of the world about him.

2. I work with all kinds of human beings. They learn in many different ways. They are many different things. Anything I can do to help each one grow individually, to experience life and learning more fully is my professional responsibility. My role is to help others grow and to grow myself.

A. G. KIRBY (Arkansas)

1. Visual literacy means increasing one's ability to read visuals as well as printed materials.

2. As a teacher of media courses, it is my belief that visualizing concepts make them more readily understandable. The philosophy of visual literacy reinforces this concept.

RICHARD LAMBERSKI (Pennyslvania)

1. Visual literacy is the varying human capacity to perceive, encode, store, retrieve, decode, and impart knowledge or meaning among people.

2. The multi-faceted process inherent to visual literacy combines the efforts of many professionals in their varying professional roles, and within their various educational or training environments; this process involves the analyzing, designing, producing, utilizing and evaluating of visualized materials and methods. As a developer and producer of instructional materials, it is this systematic process of visualization that affects my professional role.

MAXIE J. LAMBRIGHT (Ohio)

1. Visual literacy is a concept of learning which involves comprehension and communication using non-verbal symbols.

2. As director of an academic library which provides service not only to the college but the general public I must be prepared to deal with the learning styles of all age, interest, and ability groups. The library/media center is expected to satisfy the non-verbal as well as the verbal demands of its public. As professional librarians we must understand and cope with the difference.

CLEMENT LATZ (Australia)

1. Visual literacy is a catch phrase which has caught the interest of educators and attracted Federal dollars; refers to the ability of individuals to extract meaning from visuals; and refers to art appreciation.

2. As administrator of the Educational Technology department in a college and as a teacher of Educational Technology to pre-service elementary and secondary school teachers I attempt to bring to the notice of teachers and prospective teachers the developmental aspects of visual literacy, individual differences in visual literacy and techniques which have been used to improve the visual literacy of children.

JOHN A. LUDRICK (Oklahoma)

1. Visual literacy is the meaningful interpretation of a graphic communication paralleling verbal literacy and opening a second channel through which more information can be assimilated and associated into a lasting learning experience.

2. My professional role in training teachers involves the supervision and production of visuals (as well as audio) materials in teaching including television, graphics, and photographs. My major role is teaching others how to design and produce teaching materia[illegible]

DONNA McGRADY (Indiana)

1. Visual literacy is the human ability to recognize and interpret visual symbols, actions and objects and to use them in a meaningful way to communicate with others or to increase personal knowledge.

2. Visual literacy affords me an opportunity to work more closely with teachers and especially students, as they discover the excitement of visual communication. Indiana's Media Fairs were conceived, in part, to promote visual literacy and have experienced a phenomenal growth in all parts of the state at all grade levels.

WESLEY J. McJULIEN (Louisiana)

1. Communication through the visual mode.

2. Being able to use the visual literacy approach as an effective teaching method whereby basic visual abilities can be structured as a teaching methodology.

PORTER McLAURIN (South Carolina)

1. Visual literacy is the ability to interpret messages received from visual imagery in a world which is changing from aural imagery to a more total use of sensory perception.

2. As a professor of instructional media and media arts at the University of South Carolina, the visual literacy movement has had direct impact on our enrollment and direction in teaching. More and more students are becoming involved in visual media as a major field of interest which has caused tremendous growth in enrollment. Thus, the impact has been both administrative and instructional.

BETTY J. MANCHAK (Maryland)

1. Visual literacy refers to discrimination of the non-verbal stimuli which represent the happenings around us in order to think creatively, understand meanings and concepts, and communicate to the world on the outside of "ME."

2. Today's explosion of knowledge has, through the means of a variety of communications, produced a student so sophisticated in technique that he will not long tolerate the mediocrity or the mundane in educational communication. Visual literacy does and will continue affecting the professional role of the media specialist in the following ways: The media specialist (1) identifies and acquires instructional materials in all formats which are appropriate to implement the teaching/learning goals of visual communication; (2) teachers and works with teachers in order to demonstrate how to gain the full potential of visual instructional materials (i. e., the 16mm film is still probably the most misused material in the media center.); (3) helps groups and individual students to develop a visual discrimination through: (a) the use of instructional materials such as films, filmstrips, VTR, slides, film loops, etc. and (b) film making, video taping and photography; (4) helps design the curriculum for various areas in order to correlate a variety of visual experiences to fit each situation; (5) assists teachers in selecting media to meet instructional objectives for use in the classroom; (6) organizes media center facilities to provide appropriate working space for a variety of activities; (7) develops visual cues to help guide the student to make extensive uses of the media center on his own; (8) uses visual images throughout the decor of the media center to develop an atmosphere conducive to visual awareness on the part of the user; (9) provides guidance to the faculty and administration for designing and implementing visual presentations to reinforce verbal communications; (10) provides instructional equipment as the need arises from the existing inventory; (11) fosters an open atmosphere in which others feel free to express themselves through the visual mode; (12) builds a free-flowing program conducive to the use of visual communication; and (13) provides in-service programs to educate and support an active visual program: production of materials, care and utilization of equipment, etc.

PAUL S. MASSIE (Vermont)

1. Development of the ability to discriminate and interpret through all of the senses, experience images of living, while being able to express one's self effectively and appropriately.

2. A new field, not clearly defined, but a concept that has already received much attention by educators for years, further examination, definition and application provide direction for future professional endeavors.

JAMES J. MILLER (New Jersey)

1. Visual literacy is the ability to comprehend, interpret, and understand visual stimuli, as well as to produce meaningful visual symbols for the purpose of communication.

2. As a professional educator, it is necessary to prepare students for survival in the real world. In today's and tomorrow's world visual communication is and will be of tremendous importance.

DENNIS C. MYERS (Ohio)

1. In a single, oversimplified sentence: Visual literacy is a movement involving a variety of people interested in the concept while visual literacy is also a capability for obtaining meaning from what can be perceived through the eyes (decoding) and the capability for communicating meaning by originating stimuli which can be perceived through the eyes (encoding).

2. The most direct relationship to my professional role is with students exploring the concept of visual literacy. Of current interest in this regard are questions related to the identification and specification of behaviors associated with visual literacy. For example, three of these questions are, "What can one do when one is visually literate?" "How do we know one when we see one?" and "What are the elements of a learning hierarchy (*ala* Gagne) for such capabilities in terms of terminal and prerequisite objectives?"

PHYLLIS J. MYERS (Ohio)

1. "Visual literacy" is a field, a construct, and a synonym for "visual languaging capabilities" or the cognition involving (a) perception of visual stimuli as input; (b) imaging; (c) processing, and (d) transformation of images into visual output or visual language enabling communication of his feelings and ideas through body language, object language, sign language and a variety of visuals from the young child's fortuitous realism drawings to planned sculpture, paintings, photographs and films.

2. Visual literacy affects my professional role in a variety of ways. As a researcher, I see visual literacy as a theory which can be supported by research in many different areas, therefore, my major role is to read the literature of Psychology, Anthropology, Sociology, Instructional Technology, Fine Art, Linguistics, etc. and attempt to synthesize these related hypothesis and findings into research designs which will help answer some of the questions that we visual literists are asked and asking. Questions such as (a) What is visual literacy?; (b) Is there visual illiteracy?; (c) Do individuals think visually (without verbal language)?; (d) Can visual literacy be taught?; or (e) When should we teach visual literacy?

As an Instructional Developer, I see visual literacy and its technology as a way of helping me fulfill the goal of designing exciting, relevant and meaningful strategies which may help children obtain the "Readin', Ritin' and Rithmetic" objectives our society seems to value so highly. And at the same time providing individuals with another way of expressing his ideas and feelings to others. Visual experiences in the classroom may be the way to get back to the basics without boredom but with bonuses!

As a professional, my future goal is to design and conduct research aimed at discovering the cause and effects of Visual Literacy.

SUSAN NISSEN (Montana)

1. Visual literacy is the ability to understand and appreciate what one sees.

2. I would like to better understand the concept of visual literacy in order to assist the teachers and students in my school to become familiar with the competencies necessary and the media, hardware and technology available as we all strive to become visually and verbally literate!

MICHAEL OBRENOVICH (Arizona)

1. Visual literacy is the development and application of a precise language of pictorial elements.

2. It will require more education and expertise in the training of the graphic artist and more consideration on his part concerning the implications of all the elements of his prepared graphics.

MARLENE J. PERRIN (Iowa)

1. The most effective learning ought to involve all the senses, so development of the senses--including the visual--ought to increase learning and improve effectiveness of those of us in education.

2. Techniques of visual literacy can assist us in finding better ways to help people learn--the job of those of us in instructional design.

DENNIS PETT (Indiana)

1. Visual literacy is the ability to observe, preserve, draw inferences, understand, evaluate, and utilize visual iconic symbols to better integrate physical and mental development.

2. Visual literacy affects my professional role as a teacher because my students in many cases are going out to work with other students using visual materials.

DALE PUGSLEY (Nevada)

1. My connotation of "Visual Literacy" is a mixed one, composed of the negative viewpoint that emphasis is placed on only one sensory system rather than using all senses in communication and a positive viewpoint of using "Visual Literacy" to turn on those persons who have not been reached through other means.

2. As a Community College Media Specialist, I am working with faculty who are faced with the challenge of working with students with abilities ranging from university capable students to working people who have not been to school in 30 years. I see Visual Literacy as an alternative emphasis to use in reaching a mind that has not been intellectually challenged for many years.

TILLMAN J. RAGAN (Oklahoma)

1. Visual literacy is to me an embryonic concept with related research and application efforts which has particular significance in regard to language development and, more generally, human potential development.

2. I see visual literacy affecting my professional role in something considerably less than a crystal clear fashion, yet the possibilities I can imagine are provocative and intriguing. I sometimes hopefully imagine that a clear, fully explicated body of theory and application knowledges will emerge which will provide workable rationale for a variety of media-related activities in schools that will be exciting and good for people. I worry about how "good for people" muchof what we attempt and do really is. In an intuitive, global sort of way, I feel thoroughly positive about visual literacy, even though I'm completely certain we know what it is or implies.

BIKKAR S. RANDHAWA (Iowa)

1. The creation and consumption of visual messages for communicative and problem-solving purposes at an acceptable level of proficiency keeping in mind the context of the individual involved.

2. Encapulated visual stimuli such as television and commercial films have been becoming increasingly accessible to a large number of the populace especially those who want to avail themselves of these. Children particularly are affected such that their processing styles and level of sophistication to exploit the visual and verbal messages may not be what was normally expected before the introduction of TV and film. The result of this may well be that our conventional educational approaches and materials may not meet the needs and expectations of our students. There is a need to determine, though some tentative results are already available, the nature and level of visual literacy possessed by our students and to offer plausible and effective educational interventions and resources.

DUTCHIE RIGGSBY (Georgia)

1. The skill to translate visual images into a communicable message.

2. Visual literacy is and will continue to be essential to my role as a professional in media services. As the role I fill increases with technological acceptance, the need for visual interpretation will expand. Visuals serve as a rapid form of communication, in fact, more rapid and with more potential than written language. The cliché "A picture is worth a thousand words," is an acceptable fact, which should add to my desire to improve this skill.

Improvement in my visual literacy should expand the use of visuals as transmitters of knowledge in our college. The improved efficiency of communication, and effectiveness of effort should result in an expansion of our capability.

RICHARD SACKSTEDER (Washington)

1. A visually literate person would have the ability to interpret what he/she sees and communicate it to others: (a) In nature, reading the sky for a weather prediction; (b) In the neighborhood, knowing where to walk and play safely; (c) Around the home, knowing when to paint the house, mow the lawn, fix the plumbing; (d) In a commercial entertainment environment, viewing TV, films, printed matter, etc.; (e) With other people, knowing when to approach Mom for a quarter or the boss for a raise.

2. Media has been too much in the possession of the teacher. Students have been, too often, passive viewers in front of a projection screen or television receiver. If they are to become visually "literate," we must find ways to get them into media production and/or utilization.

EDWARD A. SCOTT (South Carolina)

1. Visual literacy refers to the competency of an individual to translate visual experiences into other sensory domains.

2. Believing that visual literacy is basic to the stimulation and integration of other sensory perceptions, my roles as teacher, media professional and libarian will, of necessity, be effected. As an instructor my role will be to incorporate the basic principles of visual literacy in my teaching and to create within my students a fully developed awareness of and consequent implementation of strategies in teaching visual literacy skills. As a media professional it will be my responsibility to encourage and facilitate the development of this "new literacy" in my colleagues as they continue their quest for more fluent, even eloquent, communications. My obligation as a librarian will be to insure that the library provides those materials and services that will accelerate with greater impetus the multi-sensory perceptions made possible through a higher level of visual literacy.

SISTER SHARON DEI, SSND (Maryland)

1. Visual literacy is the ability to comprehend and communicate messages received or transmitted in visual image or form.

2. Since I teach Communication Arts, in a program which requires a course in Visual Literacy of all students enrolled in it, the topic of "visual literacy" is an essential part of my professional work. I have taught the course twice so far, having developed it myself. In fact, it is my insistence that makes the course a requirement in the program. I feel it is essential that anyone intending to be a professional communicator in any phase of the "art of communication" must be visually literate.

I feel that as a former art teacher, as a teacher of video and filmic skills, as a teacher of audiovisual design, I have been teaching visual literacy for years. In 1969, I designed and taught a course on the high school level called "Visual Communication." I haven't had all the problems with defining it as the audiovisualists seem to have.

LAWRENCE B. SMELSER (Minnesota)

1. Visual literacy is the ability to express ideas using visuals such as photographs or non-verbal methods of transmission, and to understand ideas expressed in similar visual materials.

2. If visual literacy is important to the learner, then my role as a teacher of educators is to teach ways or methods which may be used by educators to teach visual literacy to students in elementary and secondary schools. My first responsibility seems to be determining to what extent visual literacy should and can be taught and to investigate the ways of integrating the material into the curriculum of schools if and when that determination proves positive as to need and feasibility.

LAUREL SNEED (North Carolina)

1. The term visual literacy means to me the process of investigating and analyzing the experience of seeing in order to extend human communication and perhaps to improve it.

2. My job as instructional designer in a small community college consists almost exclusively of designing visual instructional media. I must constantly be thinking visually as well as verbally and because there are more unanswered questions about visual communication than print communication, I stick my neck out a lot! Gaining a practical understanding of the interrelationship of visual and print literacies is of particular importance to me because the majority of the instruction I design is aimed at developmental students with considerable reading deficiencies.

MARY STIEGLITZ (Wisconsin)

1. "Visual literacy" implies skill in handling visuals. That skill could be developed by a viewer (consumer) of visuals, a designer (creator) of visuals, etc. The skill implies the ability to analyze, understand, select, judge, use, . . . not merely "digest" visual information.

2. As a teacher, it may be more important for my students to be "visually literate," thereby more intelligent designers, consumers, decision-makers. . . than to be adept at technical skills, which are only means to an end. The idea, analysis of ideas is important to all areas.

RONALD E. SUTTON (Washington, DC)

1. For me it means the education of children, youth and adults to understand media in all its forms--film, TV, sound, graphics, still photographs, computers, et al. It involves more than the visual dimension which is why I'm not pleased with the term visual literacy--media literacy might be better but literacy implies too many connotations of words, grammar, sentences and paragraphs which is much too linear an approach to handle the essentially non-linear mass media. I feel an enormous responsibility to help our society come to grips with the overwhelming role that the media will play in our lives in the 21st Century.

2. In every way--I now teach conventional courses in film and mass media. I expect to develop a graduate program in media education to train persons to accomplish the above objective--it most likely will be a joint program at the American University between the School of Education and the School of Communication. It is the area of leadership education and curriculum that interest me the most with additional concerns with theory and national/international tactics and massive funding.

FRED TEAGUE (Kansas)

1. The ability to communicate visually oriented information using visual and pictorial symbols.

2. A better handle on visual literacy will enable me to integrate VL concepts into courses I teach and to communicate visual information more effectively in my teaching.

ANDD WARD (Rhode Island)

1. Visual literacy is the topic of my dissertation, which involves illustrating ninety vocabulary words with photographs and line drawings.

2. Visual literacy awareness helps improve my writing skills.

HANS-ERIK WENNBERG (Rhode Island)

1. Visual literacy is the ability to read, interpret, and understand the visual image.

2. Students have been subject to constant visual bombardment and have shown a remarkable increase in visual literacy. The visual learner has also been recognized. This puts an increased responsibility on the technologist in the design and selection of instructional media.